Famous Artists Painting Course

Famous Artists Schools, Inc., Westport, Connecticut

Study guide

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How to study and practice

The seventeen sections of your Course along with the twenty-four assignments described in this Study Guide are designed to carry you step by step through each phase of art knowledge and technique necessary for the creation of good pictures. The quality of your achievement by the time you have completed this Course will depend upon *you* and upon the amount of sincere practice and study you have put into your work.

More than once in the next months you may well become impatient. You may want to start working on subjects discussed in assignments other than the one you are doing at the moment. You may say, "Those other assignments look so interesting!" They *are* interesting – and we want you to do a good job with them. Therefore, we advise you to be patient. Our experience in training many students has shown us that, no matter how talented they are, they benefit most by studying first things first. You may even find that an assignment of apparently minor appeal will open your eyes to new artistic views and lead you into unexpected paths of creativity.

As an artist, your objective is to share a meaningful insight, mood, or experience with others through the medium of painting. You will be able to do this much more effectively if you learn all you can about all kinds of painting, just as the great masters did. Each master is best known for his method of handling a special kind of subject or technique, but each of them also presented many other subjects and experimented with various working procedures. From these different experiences he gained new ideas and new inspiration which he applied to his favorite subjects.

Your first step when you begin a new assignment should be to get an over-all idea of its content and purpose. You can do this best by reading the assignment and the section or sections of the text that it instructs you to study. Do this at one sitting. Then, restudy the text, relating each picture and caption to the broad objective of the assignment.

Even though you may be accustomed to working in a manner somewhat different from the methods we describe, we suggest that for these assignments you follow our ways of working. You will gain a broader understanding of important fundamentals and add new dimensions to your artistic means of expression.

Your assignments

Be sure to read each assignment over carefully. Before you begin painting the picture you are to submit for criticism, spend enough time practicing the principles explained in the text. We hope that you will do as much practice work as possible. However, we realize circumstances will affect the amount of time you can devote to your studies.

Some students have difficulty in determining how long to spend on an assignment. Our advice is to strike a balance between taking too long and working too fast. If you do work too fast or simply try to dash off the assignment in order to send it in quickly, you will derive from it neither the pleasure nor the full training benefits that you should. On the other hand, if you labor over it to make it perfect, you may tire of the subject and lose too much time before receiving the benefits of our criticism. If you are unhappy with your assignment painting and are about to do it over, think twice. Maybe it would be better for you to send it in as it is for criticism. Then, when we return your picture, you can incorporate in it all the helpful suggestions we will have given you. *Do not* send in this reworked assignment. Apply what you learn to your next assignment.

Before you send your finished assignments to the School for criticism, check carefully to see if you have followed all the instructions on the assignment sheet. Send us only those paintings and drawings specified in the assignment. *Do not send in practice work*. Be sure that you fill out the questionnaire, cut it out, and send it in with each assignment.

How your work will be criticized

As you begin your Course, it's important that you understand how we will judge and criticize your assignments.

One of the great advantages of our teaching method is the fact that we make a direct, objective appraisal of your work as an individual. We judge your drawings or paintings in terms of how well you have applied your present knowledge and skills.

When we receive your picture for criticism, your instructor will study your Student Information Record so that he knows and understands you as an individual. If you have filled out the record form fully and carefully, it will be much easier for your instructor to fit his criticism to your own individual needs. The instructor will now study your picture and your questionnaire carefully to determine what is the most helpful advice he can give you at this stage of your artistic development. The criticism you receive will be in the form of drawings, paintings, or other visual aids which show you most effectively how you can improve your picture. In addition, your criticized assignment will be accompanied by a personal letter from your instructor discussing in further detail the points he made in his correctional drawing.

In our criticisms we will point out what you have done well, and also what you have not done so well. There isn't a great deal we need to say about your strong points after they have been noted. It's different with your weaknesses – there you will need detailed explanations and instruction. So, if the major part of our criticism dwells on matters you could improve, you should not necessarily conclude that your pictures contain more weaknesses than strengths.

You should constantly try to develop the ability to see flaws in your own pictures and correct them. Look at your paintings and drawings as if someone else had done them. Be as objective and critical as you can.

In criticizing any one of your assignments, your instructor will pay close attention to your control of the subject for that particular assignment. He will also make helpful suggestions so that you can more fully understand and apply the subjects you've covered in previous assignments. He will not criticize you for weaknesses or mistakes in subjects you have not yet studied in the Course, unless your work indicates you are ready for such criticism.

Don't worry if you don't master everything immediately. It takes time to absorb ideas and learn to control techniques. You may feel that you are making little progress from one assignment to another. But our experience has shown that when a student compares his work at the end of the Course with what he did in the beginning he is agreeably surprised with his development.

How your work will be graded

When grading your assignments, we will purposely reserve the highest marks for very exceptional work. We know you are serious in studying this Course, and want an honest and fair ap-

praisal of your pictures. It would not be to your advantage to coddle you by giving you higher grades than you deserve. You must learn to take our suggestions in the spirit in which they are given, remembering that our only desire is to help you.

We will grade your assignments as follows:

A — Excellent

B — Above average

C — Average

D — Below average

If you receive a low mark on one assignment, it means only that you had difficulty with the particular subject. It does *not* mean that you are basically a poor artist. Every artist finds that certain subjects and certain mediums are more congenial to him, while others are more difficult. You will find, too, that you do much better in some assignments than others. If you sincerely want to broaden your ability to handle all kinds of painting problems, you will learn a lot from each assignment regardless of how easy or how difficult it is for you.

Sketching

There's no substitute for drawing or painting from life or nature. Only by repeated efforts and practice can you learn to draw and paint with skill. We want you to develop the habit of sketching at every opportunity.

Although it may not be practical for you to always carry around a small oil or water-color painting kit, you can carry a pencil and a sketchbook — even a small one that will fit in your pocket. You'll find many opportunities throughout the day for observing and recording original material that will be useful in making your pictures. Above all, this sketchbook habit will force you to really see and observe. Observation is such a fundamental requisite for making interesting drawings and paintings that we can't stress it too much. Learn to make quick sketches of attitudes, characters of every description, gestures, and facial expressions. Equally important, note interesting objects, landscapes which surround you on every hand. There's no end to the marvelous wealth of picture material around you. Get — and keep — the wonderful sketchbook habit. You'll never regret it.

Now is the time to get started on your Course. Don't hesitate to send in any assignment to which you have given your best effort. *We* don't expect you to produce paintings or drawings of professional quality at this stage of your training, and you should not expect to, either. The important thing right now is to take advantage of the help we can give you through our criticisms. We can only do this *after* you have sent in your work. Remember, the sooner you begin, the quicker you'll reach your goals in art.

The assignments of your Course

The twenty-four general assignments of your Famous Artists Painting Course have been carefully planned to give you the best possible experience in developing your knowledge of the fundamentals of picture-making and your skill in handling them. These assignments give you the opportunity to apply what you learn to many different types of subject matter – landscape, still life, portrait, figure composition, animals and other subjects of your own choice.

We strongly recommend that you follow the assignments of this General Course, particularly if this is your first experience with a comprehensive program of art training.

However, we realize that you may have a strong preference for just one kind of subject matter or you may develop such a preference after completing the first part of your Course. If you do, you may choose *one* of the three following Electives:

Landscape **Portrait** **Still Life**

and substitute the Elective assignments for Assignments 19-24 of your General Course.

You should let us know whether you wish to follow the General Course or do the Elective assignments at the time you complete Assignment 17. On the questionnaire for that assignment there is a space provided for you to indicate your choice. If you do select one of the Electives, we will send you the assignments and questionnaires for it with your criticized Assignment 17.

Here is an outline of the General Course and each Elective:

The General Course

Assignment 1: Creating visual impressions

The importance of observation to the artist – using shapes, colors and edges to create a visual impression – creating the illusion of a sunset – fog – sunlight – water.

Assignment 2: The fundamentals of oil painting

How to use the tools – brushes and painting knife – blending – scumbling – painting with the knife – controlling tones both in black and white and in color – warm and cool color – applying basic oil techniques.

Assignment 3: Making the oil painting

Painting procedure – textures – edges – creating light and shade – how to control value and color in a complete painting.

Assignment 4: The fundamentals of water-color technique

Blending edges – dry brush – wet in wet – graded wash – warm and cool color – applying the basic techniques to water-color sketches.

Assignment 5: Making a painting in water color

Painting sky, clouds and water – mixing color on the palette and on the paper – interpreting the subject in water color.

Assignment 6: Drawing form

How to create the illusion of form on the surface of the paper – "drawing through" – construction and proportion – how to create a sense of depth in your drawing – combining basic forms.

Assignment 7: Painting form

Lighting a still life – textures and edges in an oil painting – constructing forms in a painting – controlling values and colors – creating depth and space.

Assignment 8: Still life with interior

Considering the setting – relating the still-life setup to the surrounding space – finding the most interesting arrangement and viewpoint.

Assignment 9: Composition

Arranging objects within the picture – controlling tone and using it to center attention – the effect of changing size and scale.

Assignment 10: Composition

Color in composition – the value of planning with simple color diagrams – using hue, value and intensity to best advantage – how to organize color in a painting.

Assignment 11: Using color to create mood

Choosing a definite color theme – the color sketch as a helpful preliminary – emotional reaction to color.

Assignment 12: Landscape composition

Selecting and organizing your landscape elements – copying versus composing – using the viewer – eliminating elements that detract from the scene – procedure for sketching from nature – the value of questions as you plan and proceed.

Assignment 13: Landscape painting

Thumbnail sketches – seeing the major elements in the scene – the importance of selection – form and texture in the landscape.

Assignment 14: Landscape painting – weather

Recognizing the mood of your landscape – the importance of local color on a gray day – the sunny day and its characteristics – color in light and shadow – warm and cool color – the effect of the sun's position.

Assignment 15: Drawing the human form

Constructing the basic figure – proportions – male and female form – foreshortening – the individual basic forms and the overall figure – how to create a convincing illusion of the figure.

Assignment 16: Painting the human form

The importance of the basic form – choosing a pose – lighting the model – preliminary drawings – color and value – light and shade – painting technique – choosing an effective background.

Assignment 17: The figure in motion

The gesture drawing – how action affects the anatomical form – foreshortening – drawing clothing – the seven basic types of folds – drawing drapery at rest and in action.

Assignment 18: Painting the figure in motion

Maintaining action in a painting – interpreting gesture and movement with your brush – using your pencil sketches – making the clothing help to show the form and action – working from photos of the figure in action.

Assignment 19: Portraits – drawing the head

The form of the head and features – how to draw the head in different positions – light and shade on the head – drawing the eyes, nose, mouth, chin and ear – the proportions of the head and features.

Assignment 20: Portrait painting – controlling value

Posing and lighting the model – light and shadow on the head – lighting and form – side-lighting and front-lighting differences – translating black and white values into color.

Assignment 21: Portrait painting – composition

Its importance in portrait painting – the size and position of the figure within the picture space – choosing the right value key – drawing and painting hands – head and shoulders – the three-quarter-length figure – the full figure.

Assignment 22: Figure composition

How the figure expresses a mood – relating the figures to each other and to the picture space – how the picture border affects the figure's action – how to make the figure dominate the picture – composing a picture with two or more figures.

Assignment 23: Animal drawing

The four basic types of animals – their structural characteristics and proportions – observing and sketching animals – composing them effectively in pictures.

Assignment 24: Graduation assignment

Restudy and review of previous assignments and criticisms – your own choice of subject matter – landscape, figure, portrait, still life or any other subject you wish to paint for your assignment.

The Landscape Elective

Assignment 19: Distance

How drawing, composition and color create depth and distance – selecting objects that lead your eye into the picture – the three major areas: foreground, middle distance and distance – perspective – the effect of atmosphere on color, value and edges.

Assignment 20: Close-ups

Distance versus the close-up – examples of interesting subject matter – the importance of maintaining a feeling of natural light – your awareness of textures – suggesting detail – planning.

Assignment 21: The sky

The need for careful observation – changes of color – perspective in the clouds – sketching in black and white and color – skies under various weather conditions – a procedure for sketching clouds and sky – recognizing the type of cloud and its characteristics.

Assignment 22: Trees and water

Recognizing different trees and their characteristics – form, leaves and bark – sketching trees in pencil and in color – analyzing the visual character of water, its changeable surface, reflections – how colors in the rest of the landscape affect it.

Assignment 23: Landscape with figures

Placing the figure in the landscape – how the figure adds scale and distance to the scene – centering attention on the incidental figure with value or color contrast.

Assignment 24: Graduation assignment

Reviewing what you have learned from previous study and criticism – a painting of any landscape subject you wish.

The Portrait Elective

Assignment 19: Drawing heads

The form of the head and features – drawing the head in various positions – the proportions of the head and features – drawing the eyes, nose, mouth, chin and ear – light and shade on the head.

Assignment 20: Controlling value

Posing and lighting the model – light and shadow on the head – lighting and form – side-lighting and front-lighting differences – translating black and white values to color.

Assignment 21: Composition

Its importance in portrait painting – the size and position of the figure within the picture space – choosing the right value key – drawing and painting hands – heads and shoulders – the three-quarter-length figure – the full figure.

Assignment 22: Men and women

Differences in the structure of the head and features – comparing the characteristics – the more obvious rugged structure in the male head versus the softer, subtler feminine form.

Assignment 23: Children

The importance of recognizing characteristic proportions – the size of the face in relation to the head – the features – posing the child model – using photographs – composition.

Assignment 24: Graduation assignment

A review of what you have learned from previous study and criticism – a final portrait painting of any subject you wish.

The Still-Life Elective

Assignment 19: Composition

The flexibility in arranging a still life – planning your setup – pencil sketches – painting a still life in color – mixing color.

Assignment 20: Lighting

Creating a light and shadow pattern with side lighting – how local color and value create the pattern in a front-lighted setup – back lighting and its effect on local-color values.

Assignment 21: Texture

Cloth – how to draw it – seeing the form and planes of the material – the various types of folds – transparent glass – how to paint it – creating the illusion of transparency.

Assignment 22: Texture

Painting shiny reflective surfaces – polished metal – what to look for – analyzing the colors you see in your subject – emphasizing one texture by combining it with a completely different one.

Assignment 23: Review

A restudy of what you have learned so far – reviewing the textbooks and previous criticisms – composition – value control – color – paint handling.

Assignment 24: Graduation assignment

Painting a still-life subject of your own choice – applying all you have learned to this final assignment – consideration of composition, lighting, color, textures and background.

Three-year work-study and progress schedule

The three years which you have to complete your Course may seem like a long time, but unless you begin now to plan your work the time will slip by before you know it. To get the most out of your studies, develop the habit of working regularly. Use this chart to help budget your time.

If you plan to take the full three years to finish your Course, you have about six weeks to complete each assignment. As you can see from the numbers in the gray column, there are twenty-four assignments in all. Read the assignment instructions carefully and be sure to do all parts of each assignment. The most important part of your work is the practice you do *before* you begin the assignment you are to send in for criticism.

Begin now by entering a target date for each assignment in the "Date I plan to mail assignment" column. Then start to study and practice.

When your criticized assignment is returned to you, enter your instructor's name, your grade, and your weak points and strong points in the proper columns. You'll then be able to tell at a glance how well you are progressing at any stage of your studies.

Enrollment Date 12-4-68

Assignment Number	Date I plan to mail assignment	Instructor	Grade	Remarks
1	MAILED ON 5-3-69	MALCOME GRAVELINE	B	COLORS WERE NOT WARM ENOUGH ON LAST 2 PICTURES. OVER ALL RATED AS WELL UNDERSTOOD
2	RECEIVED BY RETURN MAIL 7-15-69 MAILED 6-13-69	LYMAN ANDERSON	B	PRACTICE ON VALUES AND WITH PALATERNIFE. OVER ALL VERY PLEASED AND UNDERSTOOD VERY WELL.
3	MAILED 7-15-69 RETURNED 8-21-69	EUGENE HOLBROOK	B	GOOD START PRACTICE VALUES. FURTHER AWAY LIGHTER. DARK ON LIGHT AND LIGHT OVER DARK FOR DISTANCE
4	MAILED 9-3-69 RETURNED 10-11-69	RAY PEASE	B-	I NEED TO USE A DIFFERENT KIND OF WATER COLOR AS WELL AS MUCH MORE PRACTICE IN CONTROL. COLORS EXCITING BUT TO THICK. PRACTICE WET IN WET. THINER PAINT
5	MAILED 2-3-69 RETURNED 3-13-70	RICHARD ARCHER	C+	NEED OTHER THAN TEMPRA PAINT & STILL NEED THINNER PAINT. CHANGE COLORS TO GIVE DEPTH BY USING COMPLIMENTRY COLORS
6	MAILED - 3-14-70 RETURNED 4-23-70	S.	A-	WELL UNDERSTOOD IMPRESSIVE TECHNIQUE ONLY PERSONAL OPINION ON CHANGE
7	MAILED 6-26-70 RETURNED ~~7-20-71~~ 6	B. GRAVELINE	B- B	COLORS TO BRIGHT - SHADOWS TO SHARP. DIDN'T CROP CHAIR ENOUGH. LEFT BLANK WALL THAT NEEDED SOMETHING TO ADD DEPTH
8	MAILED 6- RETURNED 7-20-71		B	
9	MAILED 7-30-71 RETURNED 8-24-71	Rudy BELARSKI	A-	FULL UNDERSTANDING OF COMPOSITION BUT NEED TO LAP OBJECTS FULLY OR NOT AT ALL TO AVOID CONFUSING TOUCHING.
10	MAILED 9-3-71 RETURNED 10-13-71	Paul LANDRY	B	BRIGHTER COLORS FOR LO ARM & GREATER NO. of COLORS IN SOMBER } OVERALL GOOD UNDERSTANDING
11	MAILED 11- RETURNED 11-15-71	JOHN KULLER	B.	COMPOSITION Good Need to use MORE VARITY OF COLOR RELY ON BLACK TO MACH
12	MAILED -11-30-71 12-28-71	AL CHADBOURN	B	CK. LETTERS FOR 8 POINTS ON VALUE & COMP

Assignment Number	Date I plan to mail assignment	Instructor	Grade	Remarks
13	1-28-72 MAILED			Instructor is on better value, restudy
	2-1-72 Returned	E. Galbrook	B	Weak in tonal (contrast) value
14	MAILED 6-23-72 Returned 6-23-72	8-21-72 Paul Landry	B	strongest more colors
15	Returned	8-21-72 Eddie Chan	B	sketch elliptical circles for proportion
16				
17				
18				
19				
20				
21				
22				
23				
24				

Date Graduated.....

If you are not interested in water color, you may skip this assignment and begin working on Assignment 6.

HOW TO PRACTICE AND PREPARE FOR THIS ASSIGNMENT

1. Your first step in preparing for this assignment should be to read both sides of this instruction sheet carefully. Then review Section 4 of your text.

2. You'll find it helpful to briefly review the exercises you did for Assignment 4. Do these over once or twice.

3. Try for yourself each of the demonstrations on pages 12-19 of Section 4 several times. (This is important--don't just read about these exercises, but do them yourself. There is only one way to learn how to paint, and that is by painting.) Then, study the assignment photos on the following sheet and look for places to apply what you have learned. For instance, on pages 16 and 17 Dong Kingman demonstrates one way to paint light clouds against a darker sky. Try this same procedure to paint the smoke in the tugboat picture or the clouds in the landscape.

4. Practice painting other areas of the photos and see which painting methods (dry brush, wet in wet, etc.) or combinations of methods work best.

Handle your water color in such a way that you take advantage of its fresh, brilliant, crisp qualities--its sparkling lights and luminous darks. Try to avoid painting sections over and over. They are apt to become opaque and muddy. Work freely and directly.

One of the great advantages of water color is the speed with which you can work. This means that you can do several paintings in a short time, trying out various approaches, until you have succeeded in capturing exactly the mood and arrangement you had in mind. Practice making water colors from photographs of your own or from magazines. Try some direct from nature.

Do not send your practice paintings to the School.

THE ASSIGNMENT YOU ARE TO SEND IN FOR CRITICISM

Remember--the best way to learn to control water color is to paint many water colors. Make many practice paintings before you do your assignment painting.

For this assignment, make a painting in color on a sheet of 15 x 20-inch water-color paper, based on one of the Assignment 5 photographs. Each subject has been carefully chosen to give you the opportunity to create many different effects with water color. As you work, keep in mind the three things your instructor will be looking for:

1. How well you handle the brushes and paint to interpret the subject you have chosen.
2. How well you control values.
3. How you mix and relate colors.

There is no reason why you should not make a painting from each of the assignment photographs and select the best painting to submit for criticism.

Send only one assignment painting.

"Do not finish your work too much. An impression is not sufficiently durable for its first freshness to survive a belated search for infinite detail..."

--Paul Gauguin

(over, please)

MAILING INSTRUCTIONS

After you have done the assignment and the paint is thoroughly dry, letter on the back of the picture:

Your name
Student number
Address
Assignment number

While you are awaiting the return of the criticized assignment, go ahead and practice for your next assignment.

Check before mailing ✔

Your assignment carton should contain:

1 15 x 20-inch assignment painting

1 Questionnaire filled out completely

1 Return shipping label filled out completely

Mail this carton to:
FAMOUS ARTISTS PAINTING COURSE
WESTPORT, CONN. 06880

CATHERINE CARR

Famous Artists
School

To: Miss Erma Rogers
68d-02-0107

From: Suzanne Lemieux, Instructor

ASSIGNMENT 6

Your drawing of the still life is very well done. With such facility, you are certainly going to find your Course most rewarding, and I shall look forward to watching your progress.

Drawing is a fascinating subject. Not only is it a foundation for painting, but it can be most expressive as an end in itself. In this assignment your concern was with accurate observation -- and it's very good practice to see how accurately you can record what you see. You should continue to develop this ability. But when it comes to drawing as an end in itself and as a basis for a painting, keep in mind that the ultimate goal is to express your own feelings about your subject -- to draw the CHARACTER of what you see rather than just a true copy. When you do this, it is not so important that each ellipse be just so or that the height of an object be in exact proportion to its width. I don't mean you need intentionally distort -- only that your emphasis should be on the TOTAL LOOK of the object as you see it in your mind.

Some examples of drawings that express this quality can be seen on pages 21, 23 and 26 of Section 8. You will soon capture your own personality in your drawings if you tackle them with a free drawing motion. Draw as freely as you write, being concerned more with what you want to say than with the exactness of a line.

You have done very well in observing the proportions of the objects. From this standpoint your overall drawing looks very good.

Here's a good way to start your drawing when you have a number of elements to combine. Determine a large or important object in the scene. Sketch its proportions very lightly and with no attempt at detail. Just establish the general shape and position. Now do the same with each of

the other objects. Remember, work lightly so you can change your drawing at any time with a minimum of effort. Don't attempt to develop detail or tone until you're satisfied with the arrangement and proportions of all the objects.

To help establish the position of one object in relation to others, try using imaginary guidelines. These are straight lines running horizontally, vertically or diagonally from one point to another. For instance, in the photograph you used, the bases of the coffeepot and vase are on the same horizontal line. Also, a horizontal line through the center of the saucer under the egg cup would be in line with the front edge of the other saucer. Similar guidelines can be determined in other areas of the picture.

One way to help determine the correct position of objects is to be aware of the space between objects. This is what we call "negative space." The negative spaces in your drawing should be the same shape as in the photograph.

Your drawing would have a greater feeling of realism if you developed the modeling of form further. It's very important to think about the direction of the light and then carefully use value changes to show whether a surface is in light, halftone or shade.

Be a little more conscious of the edges in your drawings. Determine if they would look better softened or blurred or if they should stand out sharply. This is partly a matter of observation, such as being aware of the actual diffused edge where a rounded form turns gradually from the light into the shadows. It's also a matter of applying things you've learned -- for example, that a softened line can create the illusion that the surface continues to turn slowly even beyond that edge you see. Generally, this latter softening is reserved for the shadow side of an object. Softening both the light edge and the shadow edge tends to push an object back in space and can be useful for this purpose. Even an abrupt edge should be softened if you want it to appear further away or if it is in shadow.

In summary, here are the things to think about when you are

learning to draw:

First, look at an entire object to establish its proportions and shape in your mind. At the same time, compare one object with another so you can properly relate them in size.

Second, establish the overall basic forms of your objects before you develop any detail. This means drawing through the forms so that you clearly feel the full dimension of each form.

Third, carefully observe the direction of the light and analyze the pattern of light and shade on each object.

I again want to say that you did very well on this assignment. It's evident that you have practiced well and that I don't have to tell you the importance of observation. Keep up the good work. For this assignment your grade is A-.

SL

IMPORTANT

The assignment you send to us should show us how much you have learned--how thoroughly you have studied and practiced the subject. Read Section 6 of your textbook through several times. Do all the study and exercise work we outline here--and only then begin to do the assignment.

HOW TO PRACTICE AND PREPARE FOR THIS ASSIGNMENT

Use as much of your time to practice as you can. Look at the objects around you and study the form of everything you see. A small sketch pad will be invaluable to you from now on. Carry one with you and, every chance you get, sketch simple everyday objects like those on page 5.

When you look at anything, try, in your mind, to reduce it to its basic form. Notice how the objects on pages 5, 6, and 7 are analyzed in their simplest terms. No matter how complex an object may seem at first glance, closer study will reveal its basic structure. When you get to the point of being able to reduce everything to its simplest basic forms you'll have simplified your drawing problems tremendously and will be able to devote yourself more to expressing your thoughts and feelings about your subject.

Painting still-life subjects is one of the best ways to develop a good understanding of solid form, and making many drawings and studies of individual forms and groups of objects will help you paint with assurance and conviction.

Begin your practice work by making drawings of individual objects in your home. Your coffee cup, water glass, telephone, or favorite easy chair are all models which are readily available to you, and because they never move, you have time to carefully search out and draw through the important forms. Every time you have a few moments, use them to fill your sketchbook with simple construction drawings of anything and everything around you.

Set up several simple still-life groupings like those in the assignment photographs and make construction drawings of them. Keep in mind, as you work, that you are looking for the simple basic form of each object and how each form relates to the others around it.

Remember--the best way to learn to draw forms solidly is by drawing--constantly and searchingly.

Before you begin your assignment drawing, make many practice drawings. Always spend as much time as you can doing this kind of preliminary practice work before all of your paintings.

Do not send your practice work to the School.

THE ASSIGNMENT YOU ARE TO SEND IN FOR CRITICISM

For this assignment you are to submit a 12 x 16-inch drawing of a still life in soft pencil (about 3B). This still life should be drawn from one of the two photographs which follow this assignment sheet.

Center your 12 x 16-inch still life on a sheet of drawing paper no larger than 16 x 20 inches. Don't use a rough-surfaced paper such as your water-color paper.

Study the demonstration on pages 32-36. These pictures show you how an artist begins with the construction of the forms, develops a pattern of tones and carries the painting through to completion.

Keep your light and shade values simple. As you work, don't "freeze up" and draw mechanically. Remember, you are trying to search out solid form--not make a perfectly accurate engineering drawing.

Your instructor will be looking for two important things as he criticizes your work:

1. How well you understand and have applied the principle of "drawing through" to create solid forms.

2. How well you relate the values to create a feeling of solidity in the forms and a sense of depth in your picture.

"Treat nature by the cylinder, the sphere, the cone..."
--Paul Cézanne

(over, please)

Famous Artists
School

To: Miss Erma Roeers
68D-02-0107

From: Edvard Johnson, Instructor

ASSIGNMENT 7

I'm pleased to see that in general you have a good understanding of the principles of form and have been successful in applying them. With continued practice, your ability to portray solid form will improve steadily -- and so will your pictures!

Now let's take a look at your assignment painting to see where it could be strengthened.

Your work here shows that you need to practice your drawing more. You have the right idea, but you haven't observed the forms carefully enough. Review your Assignment 6 criticism and PRACTICE.

To bring out curved surfaces, vary the values. The shadow, the halftone between light and shade, the light-struck area, the highlight -- each of these areas should be a different value. When these values are blended, they create the illusion of solid form. On the visual I have graphically illustrated my point.

You don't have to smooth out ALL of your brushstrokes. This makes for a very bland, uninteresting paint surface. Applying your paint boldly -- and then leaving it alone -- can give the picture texture and character.

You could improve the feeling of form in your painting by using both hard and soft edges. We don't want all objects painted with completely soft edges -- nor with completely hard, distinct edges. Generally, edges should be softened in the shadow area. (For an example, see the shadow side of the jug in Van Gogh's "Still Life: Hat and Pipe" in your textbook.) The edges along the light side of a form will be the most distinct. (See the light side of the bottle in Van Gogh's painting.)

Your painting looks chalky because the proportion of white

is too great in most of your mixtures. Keep in mind that white tends to cool your color. Along with the white, add a bit of warm color, such as yellow, sienna, ochre or orange -- whichever is appropriate.

When the light source is warm, there should be a feeling of warm lights and cool shadows. In this instance, your shadows are cool enough, but you do need to add some warmer tones to the light areas.

Some light will usually be reflected into the shadows from nearby light surfaces. However, be sure that you make these areas of reflected light darker than the main light areas.

Your painting would be improved if you chose a different color for each type of object. These differences need not be great, but they should be noticeable. Take advantage of a richer, more varied color scheme to add visual excitement and interest to your pictures.

Get more color in your grays. Most objects pick up some color from the light source or reflected color from nearby surfaces. Use some of these colors in your mixtures. Your grays will have much more life and the picture as a whole will have a better overall color relationship.

Although my suggestions may seem numerous, you should feel quite proud of your painting for this assignment. You've tackled a difficult subject and done quite well with it. Keep up the good work.

Your grade for this assignment is B.

EJ

IMPORTANT

These instructions are extremely important to you. Read them through carefully from start to finish. Do your assignment only after you have prepared thoroughly by reading the assigned text several times and doing all the study and practice we outline here.

HOW TO PRACTICE AND PREPARE FOR THIS ASSIGNMENT

Painting and drawing still life is one of the best ways to develop a good understanding of solid form. With a still-life subject your model never moves and your lighting can be set up with the assurance it will remain unchanged as long as you need it.

Start your preparation for this assignment by a careful review of Section 6 of the textbook. Then sketch and paint as many still-life setups as your schedule allows. Be sure to make construction drawings like those you did for Assignment 6 before you begin each painting.

The painting by Morandi on page 16 is an excellent example of the use of varied forms based on the simple sphere, cone, cylinder and cube. When you set up your own practice groupings, choose a few simple objects like those in the Morandi picture or the assignment photos. Avoid using objects whose form is complicated or confused by overdecoration.

Reread page 31 on how to light a still life. Then arrange your still life on a table near a window or, if you use artificial lighting, make sure the setup is lighted by a single light source from the side rather than one directly in front of or behind your arrangement.

As you draw, check the proportions of each object. Make sure its height, width, and depth are in correct proportion to each other. It is important, also, that your objects should be in scale--none should be out of proportion to the rest. Think of each object as a solid form and draw it through to the other side. Draw all the parts, even though they are overlapped by other objects. Then put in modeling, but keep it simple and direct.

The drawings you made for Assignment 6 and your instructor's criticism of them will help you approach your assignment painting with confidence, but remember--the best way to learn to paint is by painting.

Before you begin your assignment painting, make as many practice still lifes as your time permits. The more you do, the better. The studies outlined here should precede all your still-life paintings--both the ones you do for practice and the one you choose to send us for criticism.

Do not send your practice work to the School.

WHAT YOU ARE TO PAINT FOR THIS ASSIGNMENT

Your assignment is to make a 12 x 16-inch painting based on the same assignment photograph you used for Assignment 6. Use either oil paint or water color for this assignment and work in full color.

When your instructor criticizes your work, he will be looking for the following things:

1. The construction of the basic forms of the objects in your picture.

2. The impression of depth and space you've been able to create.

3. Variety of textures and edges--ranging from soft to hard.

4. Use of values and colors.

One of your chief concerns in making a picture is to create the illusion of solid form. Your canvas or paper is a flat, two-dimensional surface, but on it you must show forms that have three dimensions--height, width, and depth. To make a convincing picture, you must draw these forms so they actually seem to occupy space. Here is a real challenge, and in this and the previous assignment we have shown you some of the ways you can meet it.

"The first two things to study are form and values.
For me these are the basis of what is serious in art."
--Jean Baptiste Camille Corot

(over, please)

Famous Artists
School

To: Miss Erma Rogers
68D-02-0107

From: Bill Graveline, Instructor

ASSIGNMENT 8

I'm pleased to be your instructor for this assignment. You have done quite well, even though there are some definite suggestions I can make.

This is the first assignment where you had to arrange your own elements in a picture. As you progress with your studies, you'll become aware that regardless of the subject of a picture or the degree of technical skill in painting that subject, it is the composition that is most important. You'll also find that this can be the most exciting, creative part of picture making. To help you in this direction, I've concentrated on the overall arrangement of your picture.

Composition is exciting because of the limitless possibilities in arranging a picture. There is no one best answer, and certainly the choice you have made has possibilities. However, I don't feel you've explored this as fully as you could. Study Section 5.

Although a painting can contain large "quiet" areas (simple, flat wall space), they should not overpower or detract from your main theme. You should think of wall space as part of the total composition. Think of it as SHAPE, just as the objects themselves are shapes. I feel you were perhaps concerned with only the major objects.

For better unity -- that is, to hold all the areas together and create a single focal area for your picture -- I have considered a strong light falling on your still life. The other areas have been subdued by graying the color and lowering the values. This means of controlling attention is often used for interior subjects.

In selecting the surroundings for your still life, it is important that, as a painter, you concentrate on the shapes of objects. This is equally as important as what the ob-

jects are -- more important, in a sense -- for if they do not contribute to an interesting picture in terms of unity and harmony, they are best eliminated. A painting should be a thing complete in itself. Don't settle for just copying a piece of nature as it happens to exist, unless you are convinced that it exists EXACTLY as you would want it. Of course, you won't learn to evaluate your subject immediately. The artist acquires this sense of taste by constant awareness. At this point, I only ask you to question each shape within your composition. Does it contribute to the TOTAL design -- or detract from it?

Less obvious cast shadows would improve your painting. In this instance, they tend to attract too much attention, thereby weakening your major design.

You could improve this painting through better color harmony. When too many unrelated colors have rather equal emphasis, this harmony is destroyed. Study "color proportion" on page 16 in Section 2. Also, study my demonstration to see how I suggest adjusting the basic colors of your painting.

Here's a basic piece of advice: always make small composition sketches before you get to work on the final painting. They can solve some of the major problems of arrangement and value. In Assignment 9 you will be concentrating on this type of planning. You'll soon find these sketches worth the effort you put into them.

I hope that my evaluation of your painting will help you move on to your other assignments with enthusiasm. I enjoyed seeing your work and I've given you a grade of B.

B6

IMPORTANT

Read this assignment sheet carefully and follow these instructions to the letter. The work you do in preparation for the assignment is most important. Read the assigned text through several times and study and practice thoroughly before you begin your assignment.

HOW TO PRACTICE AND PREPARE FOR THIS ASSIGNMENT

In this assignment we step back a bit from the still life so that we get a larger view--we see the still life in its surroundings. Our aim is to relate the setup to the interior and combine the two to create an interesting, well-balanced painting.

Select three or four still-life objects that you'd like to paint and set them up on a table or chest. The idea is to include an appropriate portion of the room's interior with the setup. You'll find an example of this kind of subject--"Interior with Still Life" by André Derain--on page 40 of Section 1. There's another good one by Max Weber on page 38 of Section 6.

Move around your setup to determine the most interesting arrangement and viewpoint in terms of both still-life objects and interior. As you move around, you may need to rearrange the objects to compose well from your new viewpoint.

Make a painting of your subject. Then do as many different subjects and backgrounds as you have time for. Always start your planning with small pencil sketches.

In this type of picture you should be concerned with capturing the feeling of form in the still life and the surrounding space of the room.

Do not send your practice pictures to the School.

THE ASSIGNMENT YOU ARE TO SEND IN FOR CRITICISM

Look over the different subjects you have done during your practice. Select the one you feel is the most interesting as a picture and make a finished painting in color, no larger than 16 x 20 inches, using either oil or water color.

The still-life group should be limited to three or four objects and the picture should include part of the interior of a room.

Your instructor will be looking to see how well you have composed and painted your picture.

"Originality, to me, is when a person is totally himself. And so, developing originality is not something one does in a purposeful way, it is simply the outgrowth of a person.... Style will naturally follow if you learn to be yourself."

--Ben Shahn

(over, please)

Assignment 8 (continued)

MAILING INSTRUCTIONS

After you have done the assignment and the paint is thoroughly dry, letter on the back:

Your name
Student number
Address
Assignment number

While you are awaiting the return of the criticized assignment, go ahead and practice for your next assignment.

Check
before mailing

Your assignment carton should contain:

1 Assignment painting, no larger than 16 x 20 inches

1 Questionnaire filled out completely

1 Return shipping label filled out completely

Mail this carton to:
FAMOUS ARTISTS PAINTING COURSE
WESTPORT, CONN. 06880

Famous Artists School

To: Miss Erma Rogers
68D-02-0107

From: Rudy Belarski, Instructor

ASSIGNMENT 9

The sketches you submitted for this assignment are fine. They show careful consideration of the elements of composition and a sound understanding of the teaching in the lesson. You have fulfilled the requirements of this assignment handsomely. I hope you will continue to use thumbnail sketches in planning all your paintings. However, bear in mind that these small drawings are not the end in designing a picture. When you enlarge a thumbnail for the final painting, you must take the new size into consideration. An area that looks very interesting in the small sketch may be quite empty on a large surface. Such problems will call for further adjustment. Composition should be a basic concern up to your last brushstroke.

I've made corrections over one of your landscapes and one of your still lifes. My work illustrates solutions to problems that are evident in all four sketches. After studying my visual and letter, work right on the overlay the way I have and redesign your other sketches.

When you have decided which object (or objects) you want to stand out most or be the center of interest, use your strongest value contrasts around it. If the object is light, let it overlap a dark object or place it against a dark background. To make a dark form stand out, reverse the contrast.

One way you can increase the feeling of depth and strengthen the effectiveness of your value pattern is to play light against dark and dark against light.

Don't make your composition sketches so detailed. Detail in these studies is unimportant and time-consuming. You should use these sketches to plan the BIG aspects of the picture -- its values, scale, center of interest, etc. -- and not its precise, final details. Keep your sketches

simple and direct, like the ones on my overlay.

I've moved in quite close on one of your still lifes to show another possibility in composing such a subject. Too often a painter includes surroundings that do not contribute in any way to the picture. Certainly, some subjects will call for a long view, but you should also try moving in close.

Every painting should contain one dominant center of interest. This may be a single object or it may be an area of the picture, but whichever it is, all other areas should be subordinate to it. Keep this rule in mind and apply it whenever you plan a picture.

Whenever you do a thumbnail sketch, check it carefully to see if you have unconsciously formed bad TANGENTS. That is, do you have one shape just touching another? Such a meeting of edges can be very confusing. You can generally correct this fault simply by making a more positive overlap or by showing a distinct separation of the forms.

In the next assignment you will use these principles of composition again -- but to them you will add the very important factors of color and mood. We shall be greatly interested to see how you handle your assignment. For a very fine job, I have given you a grade of A-.

RB

IMPORTANT

The assignment you send to us should show us how much you have learned--how thoroughly you have studied and practiced the subject. Read the text of Section 5 several times. Do all the study and exercise work we outline here--and only then begin to do the assignment.

HOW TO PRACTICE AND PREPARE FOR THIS ASSIGNMENT

Successful pictures don't just happen. Obviously, too, there is something more to them than good paint handling and solid drawing. This "something more" is planning. The artist decides in advance what effect he wants to create. To get this effect he must use every artistic device at his command. The process of manipulating these devices to produce a deliberate effect is called composition.

You may be an excellent draftsman, but unless you know how to compose your pictures to achieve the effect you want, your efforts will be largely hit-or-miss, and the impact of your pictures greatly reduced. That is why Section 5, as well as much of the rest of the Course, is intended to help you understand the subject of composition.

Teach yourself to look at the arrangement of objects in a composition and decide whether or not you might improve it by (1) making some of them larger or smaller, (2) moving some of them closer together or further apart, or (3) changing the tone of some objects--making them lighter or darker. Concentrate exclusively on compositional points like these and ignore the drawing or detail of the subject. This is a bit difficult, especially for the beginner, who is chiefly interested in creating the illusion of a real, three-dimensional object on the flat surface of his paper. We know you will be tempted to be distracted by drawing and detail. However, you should avoid this temptation if you really want to understand how to design or compose.

Practice making many different compositional arrangements of just three, four or five objects. Page 4 of Section 5 shows you how to take a few simple shapes, change their size, move them around within the picture area and produce an effective composition. You will find it helpful to actually cut out a few simple shapes like these from black, gray, and white paper and arrange them in various ways within the picture space. You might try tree shapes, hills, rocks, etc., or still-life objects such as bowls, bottles, or fruit.

The important thing to be gained from this kind of practice is the value of trying various arrangements and recognizing that some work better than others. It's equally important to realize that detailed drawing has nothing to do with the success of a composition.

Restudy page 4 carefully. Notice that if we were to settle for any one of the first three arrangements shown at the bottom of this page we might waste hours or days rendering the detail of a finished picture that was poorly designed right from the start.

When you make preliminary composition sketches, use a soft pencil and keep in mind what you learned from your practice in arranging the cutout shapes of black, white, and gray. Keep the shapes simple, and be sure they contrast well in terms of black, white and gray.

As you study your preliminary sketches, check them against the principles of composition by asking yourself questions like these:

Would it be better if I separated these objects or figures? Do they seem crowded? Does everything seem too static, too vertical or horizontal to create the effect of a picture in which I want movement? What would happen if I moved some of these figures or objects up closer to me? Moved some others further back? Are these tones too contrasty or not contrasty enough?

If you adopt this attitude of questioning the arrangement, size, shape, etc., of the things in your pictures you will be surprised how quickly you'll learn to apply the principles of composition and, more important, what they can do to make your pictures successful.

When you are working on your practice compositions, try different viewpoints, different value schemes. Try shifting emphasis from one area or form to an entirely different one. See if you can use the same subject to create a happy mood, a sad mood, a dramatic mood. In short, get to know the possibilities of your subject as a composition.

Do not send your practice work to the School.

(over, please)

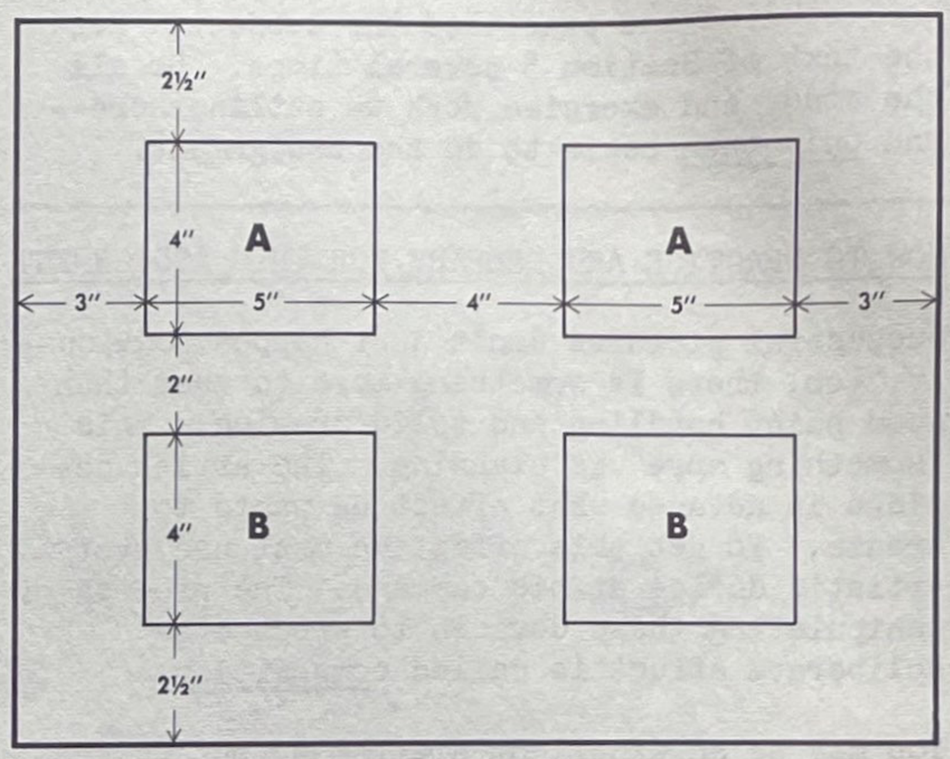
Assignment 9 (continued)

THE ASSIGNMENT YOU ARE TO SEND IN FOR CRITICISM

For this assignment you are to submit four 4 x 5-inch pencil compositions.

Two of these sketches are to be variations of the same landscape. Two are to be variations of the same still life. Keep the subjects you choose simple--four or five objects are all you need to make a good composition.

Lay out a 15 x 20-inch sheet of paper according to the diagram at right. You may use any sheet of white paper about the same thickness as the pages of your Painting Course textbooks. After you have made many 4 x 5-inch thumbnail sketches of your subjects, choose the two landscape sketches which seem most successful and paste them into the areas marked A. Paste the two best still-life sketches into the areas marked B.



Don't attempt to make finished drawings. However, be sure that you create a good clear pattern of contrasting values. To insure this, use a soft pencil with which you can easily produce rich, dark tones.

"For me all is in the conception--I must have a clear vision of the whole composition from the very beginning."
--Henri Matisse

MAILING INSTRUCTIONS

After you have done the assignment, letter on the back:

Your name
Student number
Address
Assignment number

While you are awaiting the return of the criticized assignment, go ahead and practice for your next assignment.

Check before mailing ✓

Your assignment carton should contain:

1 15 x 20-inch assignment (4 drawings)
1 Questionnaire filled out completely
1 Return shipping label filled out completely

Mail this carton to:
FAMOUS ARTISTS PAINTING COURSE
WESTPORT, CONN. 06880

Famous Artists
School

To: Miss Erma Rogers
68D-02-0107

From: Paul Landry, Instructor

ASSIGNMENT 10

You have done quite well with the assignment and the way you handled it shows you understand the idea of using color to create different moods.

The design of your pictures is fairly well thought out. There are areas that can be improved, but I feel you gave this part of the assignment considerable thought and planning.

Here are some thoughts that would strengthen the color mood of your compositions.

A warmer, brighter color would express a light, gay mood more clearly. This doesn't mean that you must use only warm hues, but in general they should dominate the picture.

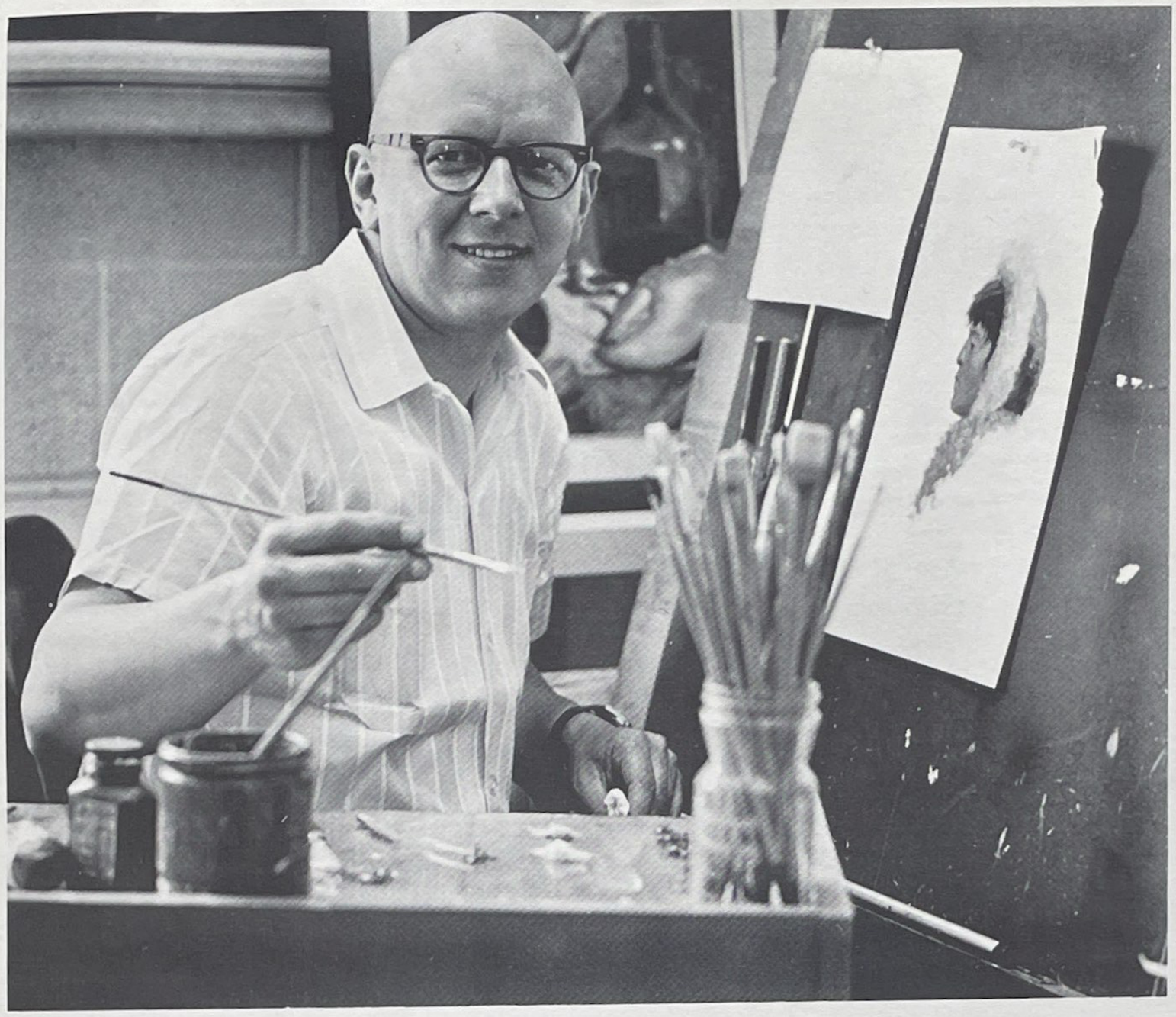
You can use practically any colors together in a color scheme, providing you give them a "family relationship" by introducing one of the colors into all the others. Try mixing some colors, following this principle, and you'll see how well it works. This is explained on page 17 of Section 2.

Let's study your second composition.

The color is a bit too limited in your somber scene to create an interesting color scheme. Notice on my criticism that I have also kept the scene very simple, but there is enough color variation in the different areas to add more interest.

This assignment on color composition may have seemed relatively easy for you, since you obviously have a good understanding of the problem. But keep in mind that it's in this area that paintings often fail. Regardless of style, technique or subject, a painting must be well conceived if it is to have lasting interest. My compliments to you on a lesson well done. For your understanding and application of both color and design I've given you a grade of B.

PL



Meet your instructor . . .

Paul A. Landry

"You have to know your subject to paint it well," says Paul Landry. "Marine paintings are among my favorites. I've often gone out with the fishermen on the Nova Scotia banks so that I could experience the sea at first hand as they do. I've pulled up nets and traps with them. And always I've observed and recorded my observations in my sketchbook or with my camera. You must know the sea to capture the feel, the smell of it in your pictures."

That Paul knows how to paint the sea — as well as many another subject — is shown by the eight prizes he won at prominent New England art shows within an eighteen-month period. He has sold hundreds of his paintings. Hardly a weekend goes by but there are purchasers from nearby New York knocking at his studio door.

Paul was born in Halifax, Nova Scotia. He knew very early that he wanted to paint. For three years, while he was in high school, he was able to attend classes once a week at the Nova Scotia College of Art. But his father maintained that a young man should have a more remunerative occupation than art, so Paul was apprenticed as an engraver and lithographer. All the six years he was learning his trade he promised himself that he would pursue the study of art full time as soon as he could. In his leisure hours he drew and painted.

His apprenticeship complete, Paul made his way to New York City to keep his promise. By day he attended classes at the Art Students League. By night he worked as an engraver. When he had saved enough money, he took a sabbatical in Nova Scotia to paint the many faces of the sea and its people. Then he headed back to the States and another engraving job. He worked in Chicago, Indiana, and Connecticut. In addition to his engraving he did a good deal of commercial art and illustration. And he painted — whenever and wherever he could.

A friend suggested that Paul submit some of his pictures to the Stratford Art Show, one of the important events in the Connecticut art year. He did, somewhat reluctantly, and came home with two prizes, including The Best in Show. In a year and a half he won a surprising number of prizes. Before long he was honored by election to the Salmagundi Club, the oldest art association in the United States, and he also became a member of Connecticut Classic Arts.

Paul's home is in Westport, Connecticut, near the School. He enjoys golf, ice skating, bowling, and listening to classical music. Enormously versatile, he works in a wide variety of mediums, including etching. He likes to paint every subject, but especially the sea.

271-022 A

IMPORTANT

These instructions are extremely important to you. Read them through carefully from start to finish. Do your assignment only after you have prepared thoroughly by reading the assigned text several times and doing all the study and practice we outline here.

HOW TO PRACTICE AND PREPARE FOR THIS ASSIGNMENT

In your second assignment you began exploring the physical properties of your pigments and learning how different light sources affect the hue, value and intensity of the colors. With this assignment we want you to start thinking about how color can be used as an important part of your compositions so they will create the emotional effect you want to express.

Study and practice the points your instructor covered in his criticism of Assignment 2. Then reread and restudy Section 5 and the color section.

Throughout your textbooks there are numerous excellent color reproductions of paintings by the masters. Study these pictures and analyze the hues, values and intensities of the colors in them. Think of what pigments you would mix up to create similar colors.

Make several small color diagrams of these reproductions--you'll learn a lot about how these artists organized their color. Keep your sketches simple--don't get involved in copying details or subtle color nuances. It's the over-all color design which is most important.

After you have made these color diagrams, restudy pages 14 and 15 of Section 2, both text and examples--they are very important.

Now begin composing small, simple color sketches of your own. In some of these, concentrate specifically on controlling the hues of your colors--in others, the color values. Make other color sketches, concentrating on control of the intensity.

All of these color sketches should be simple in design. Spend most of your time mixing and comparing the colors. The whole process of composing and painting involves constant comparison and correction of lines, forms, values and colors in your pictures. You must be willing, even eager, to make these changes as you work if you expect to use composition and color to full advantage.

Remember--effectively composing the color in your pictures is one more way for you to communicate to the observer what you feel about what you paint. Spend as much time as you can making practice sketches and studying according to the plan outlined above.

Do not send your practice pictures to the School.

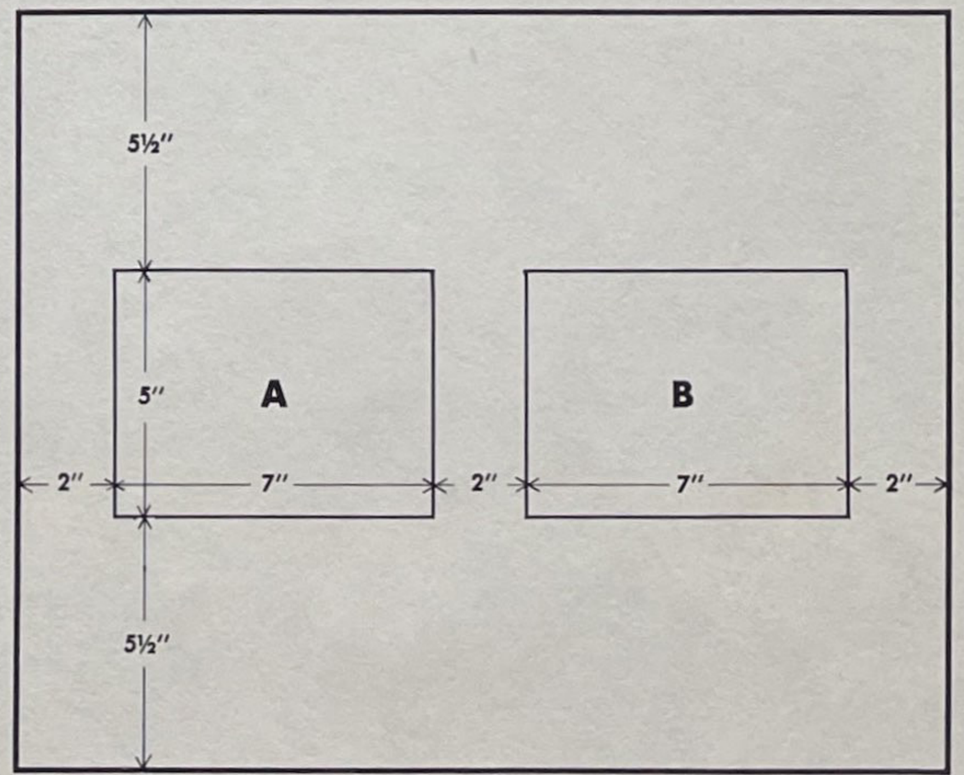
THE ASSIGNMENT YOU ARE TO SEND IN FOR CRITICISM

For this assignment you are to submit two different color versions of the same landscape scene, using either oil or water color.

Study (but do not copy) the examples on page 15 of Section 2. You should create your own composition and color schemes.

If you use oil, lay out your canvaskin (16" x 20") according to the sketch at the right. If you use water-color paper (15" x 20"), change the $5\frac{1}{2}$" measurements to 5".

You may find it helpful to paint these two color sketches on separate sheets of canvaskin or water-color paper and then, when they are dry, paste them in position according to the layout.



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Assignment 10 (continued)

1. In space A, paint a simple landscape scene using a color scheme that creates a bright, pleasant mood.

2. In space B, paint the same scene you did in space A, but use a color scheme that creates a somber mood.

Although we want you to use the same landscape scene for both studies, you may, if you wish, change the season to strengthen the mood.

Keep your painting simple and concentrate on the color and design. Remember--these are color studies and not finished pictures.

Your instructor will be interested in seeing how well you have applied in these sketches the procedures you used in your last assignment and, in addition:

1. How well you understand the three dimensions of color--hue, value and intensity.

2. How you choose your colors to create two distinctly different moods.

3. The way you design and place the color areas in your compositions.

"A picture is first of all a product of the imagination of the artist; it must never be a copy..."

--Edgar Degas

MAILING INSTRUCTIONS

After you have done the assignment and the paint is thoroughly dry, letter on the back:

Your name
Student number
Address
Assignment number

While you are awaiting the return of the criticized assignment, go ahead and practice for your next assignment.

Check before mailing ✓

Your assignment carton should contain:

1 Assignment (2 compositions)
1 Questionnaire filled out completely
1 Return shipping label filled out completely

Mail this carton to:
FAMOUS ARTISTS PAINTING COURSE
WESTPORT, CONN. 06880

Famous Artists
School

To: Miss Erma Rogers
68D-02-0107

From: John Kuller, Instructor

ASSIGNMENT 11

You did a very nice job with your assignment problems. Although I've pointed out some things that will help these compositions, I want to assure you that your work is very good. As you move on to your next assignment, be sure to apply this same thinking to your painting, whether you work from a photograph or from nature. Pictures are often monotonous because they fail to create a specific mood. As you develop the composition for your painting, ask yourself what feeling you want to express. Keep your eyes open to the different moods of nature and use them as a source of information.

Look for different moods in nature and make quick, small paintings directly from such observations when you can. You will add greatly to your knowledge of nature itself and find such observations useful in future paintings. Along with looking at nature you should also use your own feelings about color, making any changes that will help express these feelings more clearly. You don't have to paint a sky the exact blue that you see -- or blue at all -- if such a color would weaken the mood of your picture. Again and again you should remind yourself that painting is not the act of copying nature. A painting is you, and your own observation of life around you.

On my visual I've indicated some minor adjustments that would strengthen your assignment pictures.

Your first problem -- the gay, bright color scheme -- is well done. It has good value contrasts and the selection of colors is very well thought out.

The composition (arrangement of the elements) in your bright scene is very good.

For the somber picture, a little more variation in color would create a more interesting color scheme.

Famous Artists
School

In the final exercise -- painting a light, delicate mood -- you could use less intense (less brilliant) colors. Yours are more appropriate for a gay, exciting color arrangement. The word "delicate" suggests pale color.

The composition of your delicate subject is good. You handled this part of the problem well.

All three of your pictures are well designed, showing that you have given careful thought to composition. We'll be anxious to see how well you do with your next assignment in this respect.

For the fine job you've done with this assignment, I'm pleased to give you a grade of B.

Westport, Connecticut 06880
Accredited by the Accrediting Commission of the National Home Study Council

Meet your instructor . . . John Kuller

John Kuller knows his Famous Artists Course from two sides — the student's as well as the teacher's. He was already a working artist when he signed up for the Course in 1949.

"It was an exciting moment for me," John recalls. "The School had just been launched and I was thrilled at the prospect of being able to study under famous artists whose work I'd admired for years. The Course gave me an understanding of what I was doing and why. From it I learned the fine points of the craft. It made me a finished professional."

Born in Estonia, John was brought to the United States at an early age. He studied men's fashion drawing in a New York high school and attended life classes in the evening. After graduation he took a job in the Art Department of *McCall's* magazine. Here he did layouts, lettering, spot drawings — and had an opportunity to see the originals of illustrations purchased by the magazine from some of the famous artists who are members of the School's Faculty. From that moment on, he knew he was going to become an illustrator.

But first there was more pressing business to attend to. In 1942 he was called into the service. He saw duty in England, Africa, Italy. His art skills won him a post as a military draftsman, and his devotion to duty won him a Bronze Star.

After his discharge John worked in an art agency, attending art school in the evening. Then he went on to a job with Norcross, where he was an outstanding designer of greeting cards. During this period he took his Famous Artists Course. (Incidentally, he finished in two years, won purchase prizes in two School contests, and considers his graduation certificate one of his most precious possessions.) Finally, he felt he was ready to test his mettle as a free-lance illustrator. His first commission was for *American Girl* magazine. The editor loved his picture and it led to many more.

Accounts John worked on during the years that followed provided a challenging range for his craftsmanship. He did advertising illustrations for Alcoa Steamship Company and Tareyton Cigarettes. He illustrated textbooks for the American Book Company and painted cover illustrations for Doubleday and Pyramid Books. *Parents' Magazine,* Dell Publishing, *American Weekly, Ford Times, Cavalier,* and Magazine Management Company also were among his numerous clients. Today he combines his free-lance work for many of these publishers with a rewarding career as a teacher.

John and his wife, Norma, are the parents of two daughters, Lyn and Jane. His home is in the New York City suburbs, close to Connecticut. He designs toys and games as a hobby, likes ice skating (he met his wife-to-be for the first time on ice skates), and enjoys listening to good music when he's working at his drawing board.

271-048 A

HOW TO PRACTICE AND PREPARE FOR THIS ASSIGNMENT

In this assignment you continue to explore the ways you can use color to help create an over-all mood or effect in a picture.

1. Review Section 2. Pay particular attention to pages 4-9, 15 and 17 and study the effect of warm and cool colors, high and low key and strong and weak intensity.

2. Make a number of small color sketches which have a definite color theme; for example, warm colors with yellows, tans and reds dominating. Make other sketches which have a gray color theme or a blue or green theme. Your purpose in doing these sketches is to learn how an over-all color theme can help to make a painting more effective.

3. Make two pictures in which you keep the same subject matter, arrangement and basic hues. However, make one a warm version of the basic hues, the other a cool version. This use of warm and cool variations of basic colors is shown very clearly in the still life on page 5 of Section 2.

4. Make several sketches in which you concentrate on varying the values of the colors. These sketches can be of any subject you wish. Make some high in key, others low, others in between. Refer to pages 6 and 7 of Section 2 as you work.

5. Paint several color sketches in which you vary the intensity of the colors. Study the examples on page 9.

Do not send your practice work to the School.

THE ASSIGNMENT YOU ARE TO SEND IN FOR CRITICISM

Make three color sketches, each one 3 1/2 x 5 inches (either vertical or horizontal). These sketches should be carried to about the same degree of finish as those on page 9 of Section 2. You may do these directly on a single sheet of canvaskin (in oil) or water-color paper. Or you may do them on separate sheets, cut them out and mount them on a single sheet of canvaskin or paper. Each picture should have a distinct and different mood.

A. Create a mood that can be described as sunny, gay, bright or cheerful. Use a good contrast of values and clean, bright colors.

B. Create a mood that can be described as somber, mysterious or sinister.

C. Create a mood that is light, delicate or feminine. In general, try to keep your values high in key and fairly close together. You may, of course, include one or more darker accents for added interest, but the over-all effect in this sketch should be light and delicate.

You may choose any subject you wish for these sketches. Be sure to write the subject or mood under each sketch.

Remember, the colors, by their hue, value and intensity, are the dominant factors in creating these moods. Don't get involved with details--keep your sketches simple but distinct in the mood they convey.

"The student should try hard to learn to draw or paint better than he already does, and never be afraid to undertake any kind of art at all, however exalted or however common. The important thing is to try to do it with distinction."

--Ben Shahn

(over, please)

Assignment 11 (continued)

MAILING INSTRUCTIONS

After you have done the assignment and the paint is thoroughly dry, letter on the back:

Your name
Student number
Address
Assignment number

While you are awaiting the return of the criticized assignment, go ahead and practice for your next assignment.

Check before mailing

Your assignment carton should contain:

1 Assignment (3 color sketches)

1 Questionnaire filled out completely

1 Return shipping label filled out completely

Mail this carton to:
FAMOUS ARTISTS PAINTING COURSE
WESTPORT, CONN. 06880

Famous Artists
School

To: Miss Erma Rogers
68D-02-0107

From: Al Chadbourn, Instructor

ASSIGNMENT 12

I'm very pleased to be able to work with you on this assignment. I've studied your two compositions carefully and find you've done an excellent job. The paint application in both is good and it is apparent that you have painted a great deal and are accustomed to using oil paints. The colors and values in both paintings are also good, so all in all you can be very pleased with what you have done.

I'm very pleased to have the opportunity to criticize this assignment. Looking at both of these sketches, I find you have a good grasp of this assignment and I was pleased to see you coming up with such original subject matter.

I must say that in the vertical scene the color and the mood of the picture work very nicely.

Let's see how I can help you compose a landscape. First of all, decide what inspired you to want to paint this subject and then compose to express this idea. See if you can arrange the masses so that they help your idea. Plan each area in the order of its importance. Put in what you need and leave out what you don't need. Make many arrangements of your subject with a single idea in mind and then select the one you feel is better than all the rest. Here are some things to bear in mind when you compose:

1. Divide the picture space into an interesting variety of proportions.

2. Create a feeling of movement that carries the eye through the picture.

3. Plan a value pattern that creates interest and clarifies your picture idea.

4. Select a color theme that enhances the idea you want to express.

A good control of values is very important and though we have discussed them with you previously, I'm going to stress them again. I commend you for what you've done so far, but if you get your values working for you more, it will really strengthen your paintings. Use strong value contrast in areas where you want to bring out an object or a shape. Close values can be used to subdue an area of secondary importance. Decide on which you need and then work hard to make them function.

I find it helpful to half-close my eyes to study my composition. This eliminates some of the color subtleties in the values and I can see if shapes become lost or stand out too much. Even if you're looking at nature for your reference, remember that the value pattern of your painting is the important thing, so make adjustments as you feel the need.

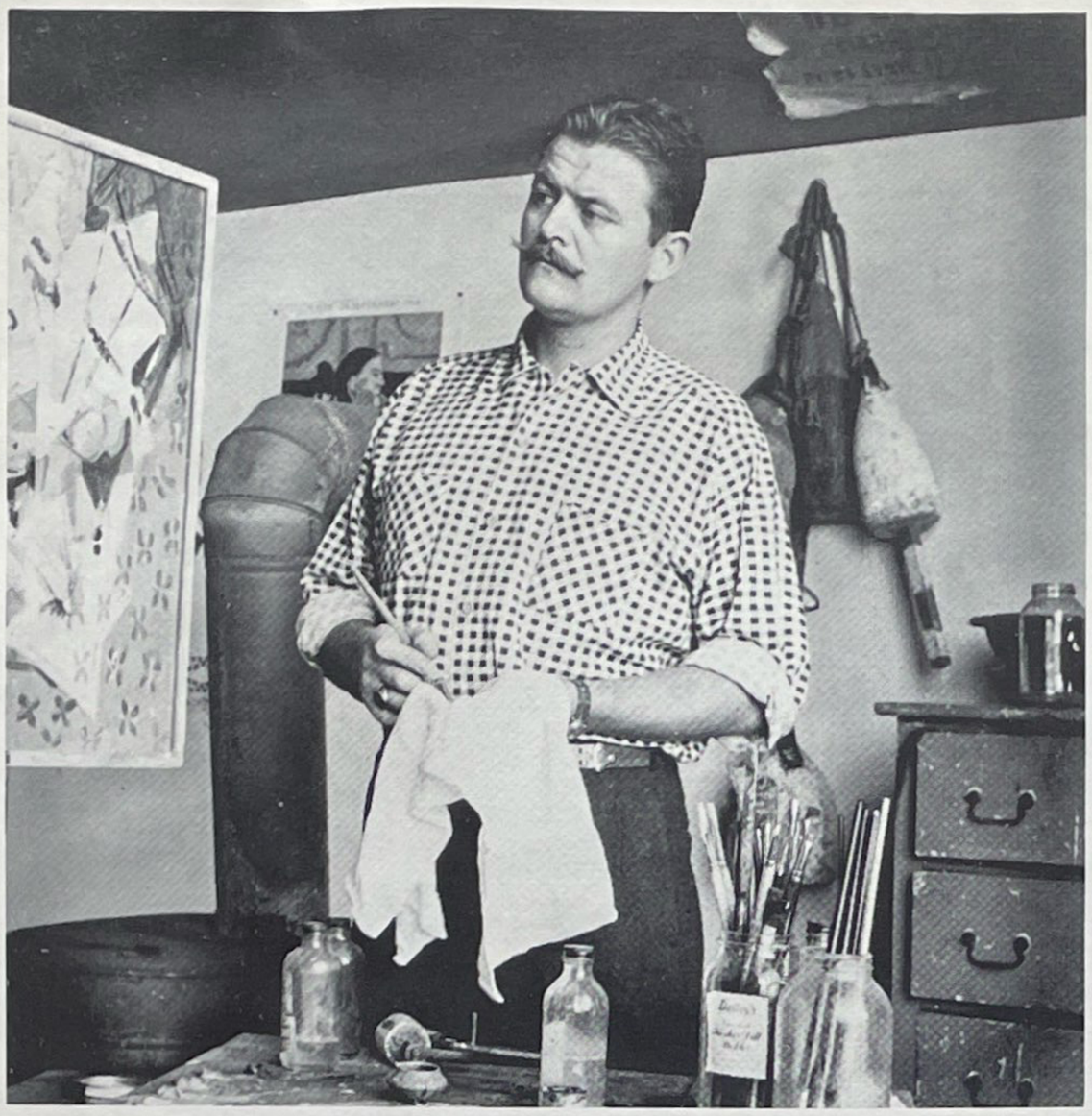
Even if you find such an arrangement in nature, don't paint it unless you can incorporate an element of design or beauty into the composition. Nature is seldom arranged to completely suit the artist's needs. Look to her for inspiration, but rearrange the elements as you need to, to express an interesting idea.

Study my demonstration to see how you could achieve a greater sense of depth in your paintings. Even in a rough color sketch, we can use devices that will express this feeling of space extending back into the landscape. It isn't necessary to incorporate all the depth-creating principles in each scene, but consider each one and use those that will help. Let's just review some of these things you should think about:

1. Movement (lines or shapes) can lead the eye into the distance.

2. Shapes are generally smaller in the distance.

3. Overlapping forms imply depth.



Meet your instructor . . .

Alfred C. Chadbourn

Alfred Chadbourn — internationally known for his landscapes and still lifes — has been an instructor at the Famous Artists School since 1953.

Chad has studied and taught painting in Europe and America. His father was in the diplomatic service, and as a child Chad lived in Turkey and France and California. He decided on art as a career when he was in high school, and studied at Chouinard Art Institute in Los Angeles. His first teaching position was at the Pasadena Art Institute.

Four years in the Army, as a tank sergeant in the Marshall Islands, the Philippines and on Okinawa, interrupted the course of his career, but immediately after the war, Chad went to Paris to study at the Ecole des Beaux Arts and the Académie de la Grande Chaumière.

He soon was recognized as one of the most promising young American artists in Paris. He had his first one-man shows in 1949 and 1950 at the Galerie Creuze. Every picture he exhibited in both shows was sold. While in Paris he met and knew Georges Braque, one of the giants of modern painting, and received advice and helpful guidance from him. He also exhibited in two group jury shows in Paris at the Salon d'Automne and Salon des Independents.

Chad's paintings have been exhibited in Sweden, India, England, Germany, Spain, Belgium, Italy and France. Since his return to the United States, in 1952, he has had one-man shows at the De Cordova-Dana Museum in Boston, the Kipnis Gallery in Westport, Conn., the Grand Central Moderns in New York, the Portland Museum of Art in Maine, and the Obelisk Gallery in Washington, D. C. He has participated in group jury shows at Pennsylvania Academy, Los Angeles Museum, Boston Fine Arts Museum, Metropolitan Museum, Chicago Art Institute, the American Watercolor Society and the National Academy of Design. In 1959, he won the $2000 Louis Comfort Tiffany Award, and in 1962 the Henry Ward Ranger Purchase Award of the National Academy of Design.

In 1965, he was commissioned by Philip Morris, Inc., to paint a series of portraits of famous TV stars sponsored by the company. Among them were Jackie Gleason, Red Skelton, Raymond Burr as "Perry Mason," Richard Crenna, Al Hirt, Walter Cronkite, and the late Hedda Hopper. The paintings went on a national tour of all CBS-TV stations as part of a public relations program.

Several years ago, Chad spent a vacation in Greece, where he also lectured on contemporary American painting at the National School of Fine Arts in Athens. He is still painting canvases from some of the hundreds of sketches he made while he was there.

Chad feels fortunate to have travelled as much as he has, and he has put much of what he has seen and learned into his paintings. "But you don't have to travel or look for unusual subjects," he tells his students. "Paint what you know. Your whole experience and personality will make you see and paint your subject in a unique way — even a scene of your own backyard."

Chad's hobby is cooking. In Paris, he studied at the famous Cordon Bleu. While in Greece, he learned to cook dolmas (stuffed grape leaves) and baklava (Greek pastry). Some of his dishes are works of art in themselves, and he sketches them for still life paintings.

271-015 A

HOW TO PRACTICE AND PREPARE FOR THIS ASSIGNMENT

First of all, study Section 5 on Composition and Section 9 on Landscape. Pay special attention to page 10 of Section 9. Also review page 20 of Section 3, which shows you how to choose and use the view. One of the problems that face every artist who paints landscapes is selecting and organizing the things he puts in his paintings. This is what we want you to concentrate on in this assignment.

COPYING VS. COMPOSING

After your study of the sections mentioned above, you will know that a good painting is more than an accurate copy of what you see in front of you. Good composition within the borders of your picture is absolutely essential to its success.

In painting landscapes it is very easy to fall into the bad habit of making a literal painting of just what you see before you. If you are especially proud of your ability to accurately record your observation, the temptation to record is so much the greater. Often this results in thoughtlessly leaving things like telephone poles or ugly signs smack in the middle of the picture--or parked automobiles which hide an interesting view--or important objects jammed against the picture borders or partially cut off by them. You should omit or subordinate things that distract. Always choose and organize the elements in your landscape to create the best picture you can.

HOW TO PROCEED

For your practice work, we want you to make some simple composition sketches with a soft pencil and a sketch pad. Make them about 4 x 5 inches and do at least a dozen of them. Then make at least six compositions in oil or water color, about 8 x 10 inches.

First, find a number of landscape views that contain elements that you can organize and rearrange into better compositions. Select landscapes from nature and also from photographs. If you use photographs, they may be shots you've taken yourself or found in magazines or newspapers. Remember, though, that the magazine or newspaper photographer uses his best judgement in selecting and composing his subjects. In photographs by professionals there will probably be few changes for you to make. By far the best way to work is directly from nature. Use photos only if necessary.

USING THE VIEWER

Naturally, you should choose the most interesting scenes, or sections of scenes, that you can, so that your changes may be held to a minimum. However, you will rarely find nature arranged in such a way that you cannot improve on it.

To select the best section of a landscape it's very helpful to use a small rectangular viewer like the one you see held against the basic forms in the photo at the bottom of page 14, Section 6. You can cut your viewer out of a piece of cardboard or stiff paper and make the opening much smaller than the one shown--2 x 3 or 3 x 4 inches is large enough. Hold this viewer about 12 to 18 inches from your eyes and move it around until you find an interesting picture within it. Looking at the scene through the viewer, make a quick sketch. At this stage, all you need to indicate is the outlines of the objects. Now, put away the viewer and add your major tones of light and dark. For examples of what we mean, see the sketches on page 20, Section 3.

Finally, look at your sketch with a critical eye and ask yourself if you can improve the composition by making changes. Remember, you can change sizes and positions and you can add desirable elements or take out any that seem unnecessary or distracting. Try several different compositions or views of each scene. Also, vary the shape of your pictures. Make some vertical and some horizontal and vary their height and width.

ASK QUESTIONS

As you study a scene and recompose it, you'll find it helpful to ask yourself questions like these:

Are the major areas of the sky and land too similar in size and shape? Would it help to lower the horizon (or raise it)?

The cloud pattern is interesting, but doesn't it conflict with the busy pattern of branches in front of it? Should I simplify it?

Have I crowded things into corners or against the borders?

Is there an interesting variety of textures?

How big or small shall I make this house or tree? Will it make an interesting shape in my picture? Would it be more interesting seen from a different direction?

Would greater contrast between the light and dark tones in my picture improve it?

When you draw a tree or building, look for and put down its overall shape first. Your main

(over, please)

concern should be with where you put these shapes, their size, and if the proportions of one to the other are correct. If your picture is of a sunny day you should also be aware which areas are in light and which in shadow.

In effect, you should look at what you are doing as critically and objectively as possible. Be willing to make any changes that might improve your pictures. By keeping these sketches simple it will be easier to make these changes.

Do not send this practice work to the School.

THE ASSIGNMENT YOU ARE TO SEND IN FOR CRITICISM

For this assignment, make two color compositions of landscapes. You may use either oil or water color. Make one picture 6 inches wide by 8 inches high and the other 8 inches wide by 6 inches high.

These color compositions should be the result of careful selection of landscape elements from a real scene or a photograph. Be sure that you apply what you learned from preceding assignments.

There's no need to carry these paintings to a high degree of finish. The important thing (in addition to choosing and organizing your elements carefully) is to establish a good value pattern, an interesting group of shapes and textures, and colors which are attractive and appropriate. These are the points your instructor will chiefly be concerned with in criticizing your work.

If you work in oil, do your sketches on canvaskin or canvas board. You may paint both on one 16 x 20-inch sheet or paint them separately and mount them on a single sheet of 16 x 20-inch canvaskin or light cardboard. Be sure that these sketches are thoroughly dry before sending them in for criticism.

If you use water color, do both 6 x 8-inch sketches on a single sheet of 15 x 20-inch water-color paper--or do them separately and mount them on one 15 x 20-inch sheet.

"One must be humble in front of nature. The desire to interpret must not make one lose intimate, direct contact with it."
--Camille Pissarro

MAILING INSTRUCTIONS

After you have done the assignment, letter on the back:

Your name
Student number
Address
Assignment number

While you are awaiting the return of the criticized assignment, go ahead and practice for your next assignment.

Check before mailing

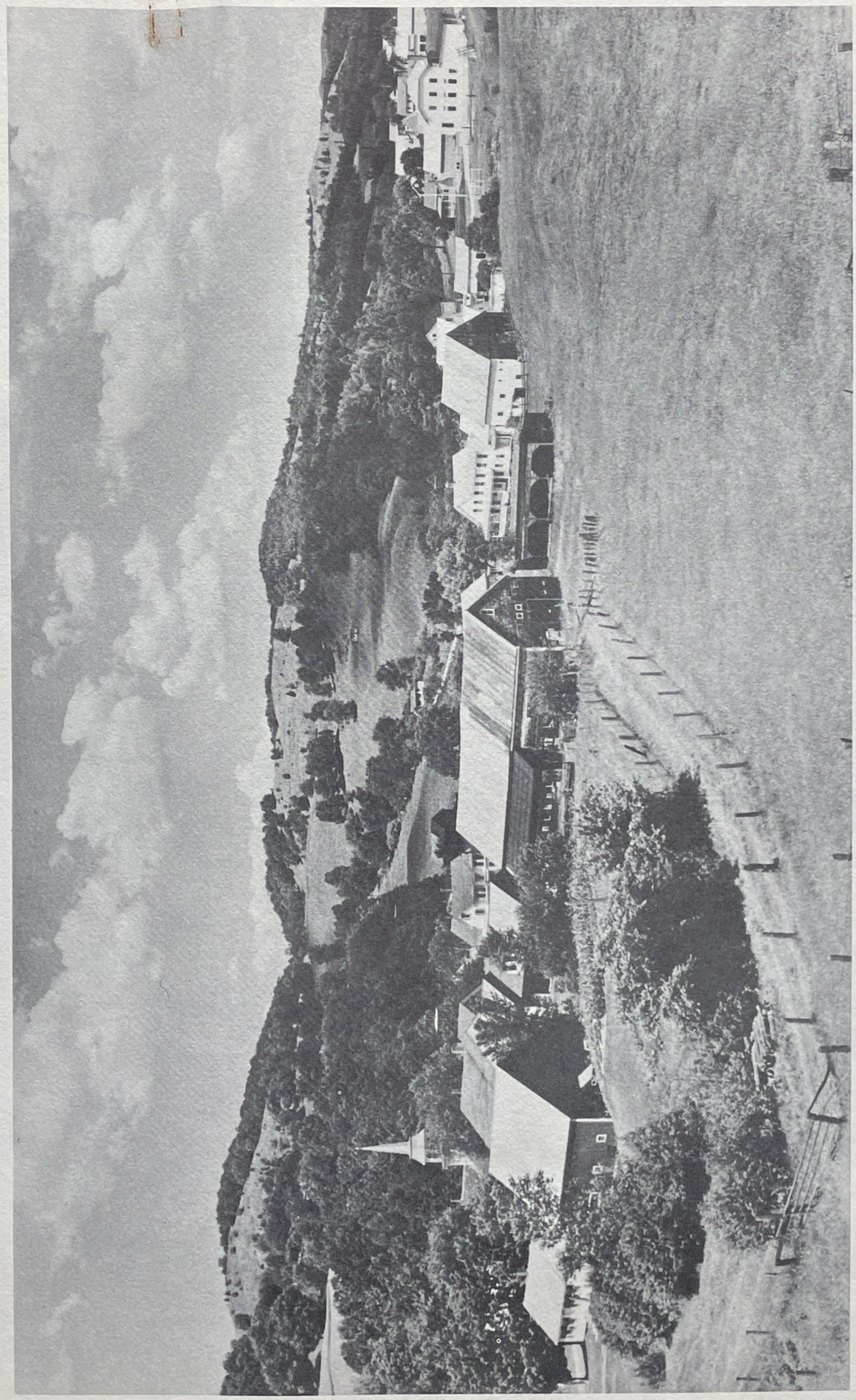
Your assignment carton should contain:

2 Color sketches of landscapes

1 Questionnaire filled out completely

1 Return shipping label filled out completely

Mail this carton to:
FAMOUS ARTISTS PAINTING COURSE
WESTPORT, CONN. 06880



Famous Artists
School

To: Miss Erma Rogers
68D-02-0107

From: Eugene Holbrook, Instructor

ASSIGNMENT 13

I've been looking over your painting for the landscape lesson. You've selected an interesting subject and I appreciate the effort you've put into it. At the same time I have several suggestions which can make it more interesting and effective. I hope you'll study these suggestions and apply them to your painting.

One thing that would help greatly is a more interesting pattern of light and dark tones. I realize it's a bit more difficult to see this tonal pattern in color than it is in black and white. However, an interesting pattern of tones is important in order to attract and hold the viewer's eye. Just think how monotonous a picture would be if all the values were the same. The black-and-white photo of such a picture would show an almost solid dull gray tone from border to border. Of course, your picture isn't that weak in tonal contrast, but you should have a great deal more than you have.

Study the suggestions on my visual. See how much interest the contrasting shapes of light and dark add to the picture. You can maintain a clear value pattern when you paint if you are aware of the lightness or darkness of a color as you put it down on your canvas or paper.

Carefully study the SPECIFIC characteristics of the things you paint. Remember, it is the UNIQUE qualities of a particular tree, building, sky or stream that make it interesting and attract our eye. Your painting should show this same interest in specific characteristics. Don't settle for generalities -- they are dull and boring.

Make the foreground objects a little sharper and distinct and allow the edges of objects further back to get progressively softer. This will help strengthen the feeling of depth.

You should review the assignment on drawing form and spend some time sketching from nature. Strive for a feeling of solidity and depth in your drawing and carry this right through in your painting. Think of everything in terms of solid forms...draw everything as a form which has volume and occupies space, not as a flat shape or a filled-in outline. Don't stop DRAWING when you put down your pencil and pick up your brush. Draw with your brush through each stage of the painting, so your objects will have a real feeling of form and character.

A sense of atmosphere and space is essential to almost any landscape painting. Here are some things to do which will improve the illusion of depth in your picture:

To give your landscape the effect of distance, make your colors lighter, cooler and grayer as they recede. Make the edges softer and the detail and texture less sharp and definite the further back they are.

Many of the points I have discussed were covered in earlier assignments. Study them carefully. Landscape painting can be an exciting adventure if you keep these points in mind and apply them in all your pictures. The whole world of nature is waiting for you -- go out and paint it. Your grade for this assignment is B.

EH

HOW TO PRACTICE AND PREPARE FOR THIS ASSIGNMENT

In Section 9 we outline an approach to landscape painting which you should read and reread often. The portions dealing with choosing and analyzing the character of a subject are of particular importance. They can be of enormous help in making your approach to painting any subject sounder and your job much easier

The sections you've already studied can help you put your feelings on canvas so your picture will make the same vivid impression on your viewers that the subject made on you when you first observed it.

Section 5 was devoted to composition and introduced you to principles you will put to use whenever you do a landscape, whether you paint directly from nature or a photograph. The process of thinking on paper or composing should be the first step, before you begin any painting.

Examine the compositional possibilities of your subject by making many thumbnail sketches like those on pages 11 and 12 of Section 9. As you work, keep in mind that at this planning stage you are not interested in details. Ask yourself: What are the elements I have to work with? Sky? Land? Water? Buildings? Trees? Where is the light coming from? Accentuate those elements that tell your personal reaction to the scene. Play down those which are of minor importance. Omit the unnecessary ones.

Study pages 7 through 10 of Section 9 very carefully. Selection is one of the most important parts of the painter's work. A landscape painting should never be just a precise recording of facts as they are. The artist must decide what to use and what not to use--what to eliminate or simplify to tell the story better. With training and experience this will become second nature to you.

After you have arrived at a composition which seems right, it's time to apply the principles of form. Study your important forms in black and white sketches like the ones we asked you to do in your practice work for the assignment on form.

After your preliminary thinking and drawing you are ready to paint, secure in the knowledge that you have provided a solid foundation for your picture and can concentrate on how you are going to apply your pigment to achieve the effects which inspired you.

Depending upon the medium you are working with, the principles of Sections 3 or 4 should be constantly in your mind as you paint. Look back at the demonstrations in the pertinent paint-handling and color sections of your textbook. Restudy your instructors' remarks and criticisms of your previous assignments and carefully look to see how you can use the various methods of paint application to create the surface textures, atmosphere and colors of your subject.

Ask yourself such questions as:

> Do I have a clear idea of the values of the major areas of my picture?
>
> Have I analyzed the forms and textures carefully? Which surfaces are rough? Which are smooth?
>
> What is the light or weather condition? Is it bright, warm and sunny? Is it cold and overcast?
>
> Have I determined the local color I want to use for each object?

Think along these lines as you make a number of practice landscape paintings from either nature or photographs of your choosing. Only after this kind of practice should you begin your assignment painting to send to us for criticism.

Do not send your practice pictures to the School.

THE ASSIGNMENT YOU ARE TO SEND IN FOR CRITICISM

Your assignment is to paint a landscape in either oil paints or water color. Make the painting no larger than 16 x 20 inches. Choose one of the following:

A. An original landscape from nature.
B. A landscape based on one of the assignment photographs.
C. A landscape based on photographic reference of your own. If you work from your own photo, you must send it along with your painting.

If you use a photo, try to approach it as if it were the actual scene. Don't short-cut any of the thinking we have been discussing in previous assignments. Feel free to change the elements any way that will improve the painting. Don't hesitate to make a building, a tree or hill larger or smaller. Move it around, change its tone or proportions. If you want to leave some forms out, or add new forms, by all means do so.

This is an assignment where you are on your

(over, please)

own to apply <u>all</u> the fundamentals you have been studying up till now. So your instructor, besides wanting to see how well you understand the points of view about landscape painting in this section, will also be looking to see how you apply the principles of:

1. Composition
2. Form
3. Paint handling and the creation of textures
4. Color
5. --and he will be interested in your own personal approach or way of "seeing" a landscape

Remember, the unique shapes, colors and effects in a natural setting which attract you and stimulate your imagination are the very things that give a picture interest and originality.

The exhilarating impulse to paint a subject may be triggered by a certain time of day, a particular type of weather, or a special quality of light that makes a commonplace scene suddenly look new and different. Whatever the reasons, try to grasp these impulses and put them on canvas.

"To the artist all in nature is beautiful."
--Auguste Rodin

<u>MAILING INSTRUCTIONS</u>

<u>Be sure the painting is thoroughly dry before you mail it in</u>.

On the back of your picture, letter:

Your name
Student number
Address
Assignment number

While you are awaiting the return of the criticized assignment, go ahead and practice for your next assignment.

Check
before mailing

Your assignment carton should contain:

1 Assignment painting, no larger than 16 x 20 inches
1 Questionnaire filled out completely
1 Return shipping label filled out completely

Mail this carton to:
FAMOUS ARTISTS PAINTING COURSE
WESTPORT, CONN. 06880

Famous Artists
School D-I-P

ASSIGNMENT 14

MISS ROGERS -

I'M VERY PLEASED TO WORK WITH YOU. I LIKE YOUR SUBJECTS VERY MUCH.

OUR MAIN CONCERN IN THIS ASSIGNMENT IS TO SEE HOW YOU WENT ABOUT PAINTING THE ELEMENTS OF WEATHER, AND I THINK YOU DID QUITE WELL. A VIEWER WOULD HAVE LITTLE DOUBT ON WHAT YOU ARE CONVEYING: A CRAY AND SUNNY DAY. I DID, HOWEVER ON MY VISUAL, MAKE A FEW SUGGESTIONS THAT WOULD GIVE THESE WEATHER SCENES MORE CONVICTION AND INTEREST. SO NOW LETS LOOK AT THE VISUAL.

SINCERELY

Paul Landry

Westport, Connecticut 06880

HOW TO PRACTICE AND PREPARE FOR THIS ASSIGNMENT

This assignment deals with the all-important subject of weather or the interpretation of nature's moods. Do your assignment only after you have prepared thoroughly by reading pages 15 to 17 of Section 9 several times and doing all the study and practice we outline here.

We want you to make some preliminary sketches in color, about 4 x 5 inches. Work from nature if possible. Keeping in mind what you have learned about composition and omitting details, paint a simple color conception of the type of day that you see before you or that your photograph suggests.

Anyone looking at your color sketch should be immediately aware of the type of day you have tried to express. The weather sets the mood. The landscape painter must learn to observe the weather's characteristics and how the landscape is affected by them.

Make some of these sketches on gray, overcast days, others on bright, sunny days. Don't try to do finished pictures. In a bold, simple sketch, put down color tones that express the mood or weather of the particular day you are painting.

PAINTING A GRAY DAY

"Gray day" is a painter's term and means just that--a gray day. On such a day nature presents us with quiet, muted tones or grayed, less intense color. However, a brightly colored object such as a red umbrella or a yellow house will appear quite bright on such a day because it stands out in contrast to the surrounding gray colors of nature. There will be light and shade on an overcast day but the value range from light to dark will be close. Because the light is being filtered through a layer of clouds there will be no strong cast shadows. (Look at the painting at the top of page 25 in Section 2.)

Don't make the mistake of using too much blue or black paint to capture the mood. There is color present on a gray day, and the color isn't necessarily cold. These first sketches give you the opportunity to experiment with color mixtures.

PAINTING A SUNNY DAY

Now let's consider the sunny day. The characteristic of such a day is brightness. There will be strong light and shade and also cast shadows. Remember that the position of the sun determines where the shadow and light will be. When the sun is high in the sky there will be little or no cast shadow. When the sun is low, as in the early morning or late afternoon, the cast shadows will be long. Buildings will have a light and a shadow side. (Study the illustration on page 23 of Section 9.) All this can be seen in nature if you observe carefully.

The color in the sunlit areas will be warm. The shadows will be cooler in color because they do not get light from the sun but receive reflected light from the blue sky above. There is a great deal of reflected light on a bright day. Keep this in mind and avoid the common error of making the shadows too dark. All shadows are colored--they are never black or nearly black. Look for this color and recognize it.

When you make these sketches, remember that the sky plays an important role in weather effects. Whenever we're outdoors we're very conscious of the sky. We have seen how it colors shadows. It also colors water. Water acts as a mirror and reflects the color of the sky.

Do not send your practice work to the School.

THE ASSIGNMENT YOU ARE TO SEND IN FOR CRITICISM

For this assignment, make two landscape paintings in color. One should depict a bright, sunny day. The other should be of an overcast or gray day. They need not be of the same subject. You may use either oil or water color. Make each picture 10 x 14 inches. The composition can be either vertical or horizontal. However, remember that most landscape subjects are best composed in a horizontal shape.

These paintings should be the result of careful selection of landscape elements from a real scene or a photograph. The important thing is to establish the mood of the day--the weather

(over, please)

Assignment 14 (continued)

of that day and the particular season.

If you work in oil, do your paintings on canvaskin or canvas board. Be sure they are thoroughly dry before mailing them in. If you use water color you can do each picture on a separate sheet of water-color paper cut to 10 x 14 inches.

"To the artist all in nature is beautiful."
--Auguste Rodin

MAILING INSTRUCTIONS

When your assignment is thoroughly dry, letter on the back:

Your name
Student number
Address
Assignment number

While you are awaiting the return of the criticized assignment, go ahead and practice for your next assignment.

Check
before mailing

Your assignment carton should contain:

2 Landscape paintings

1 Questionnaire filled out completely

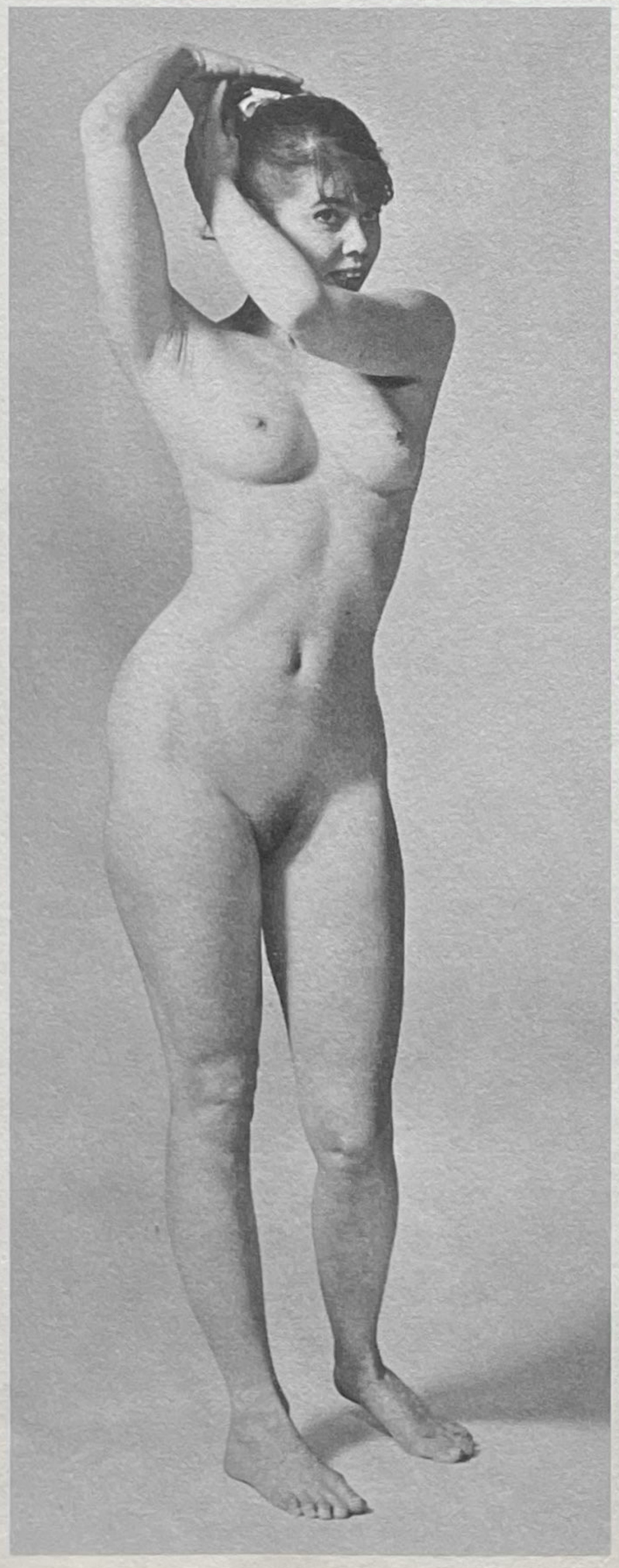
1 Return shipping label filled out completely

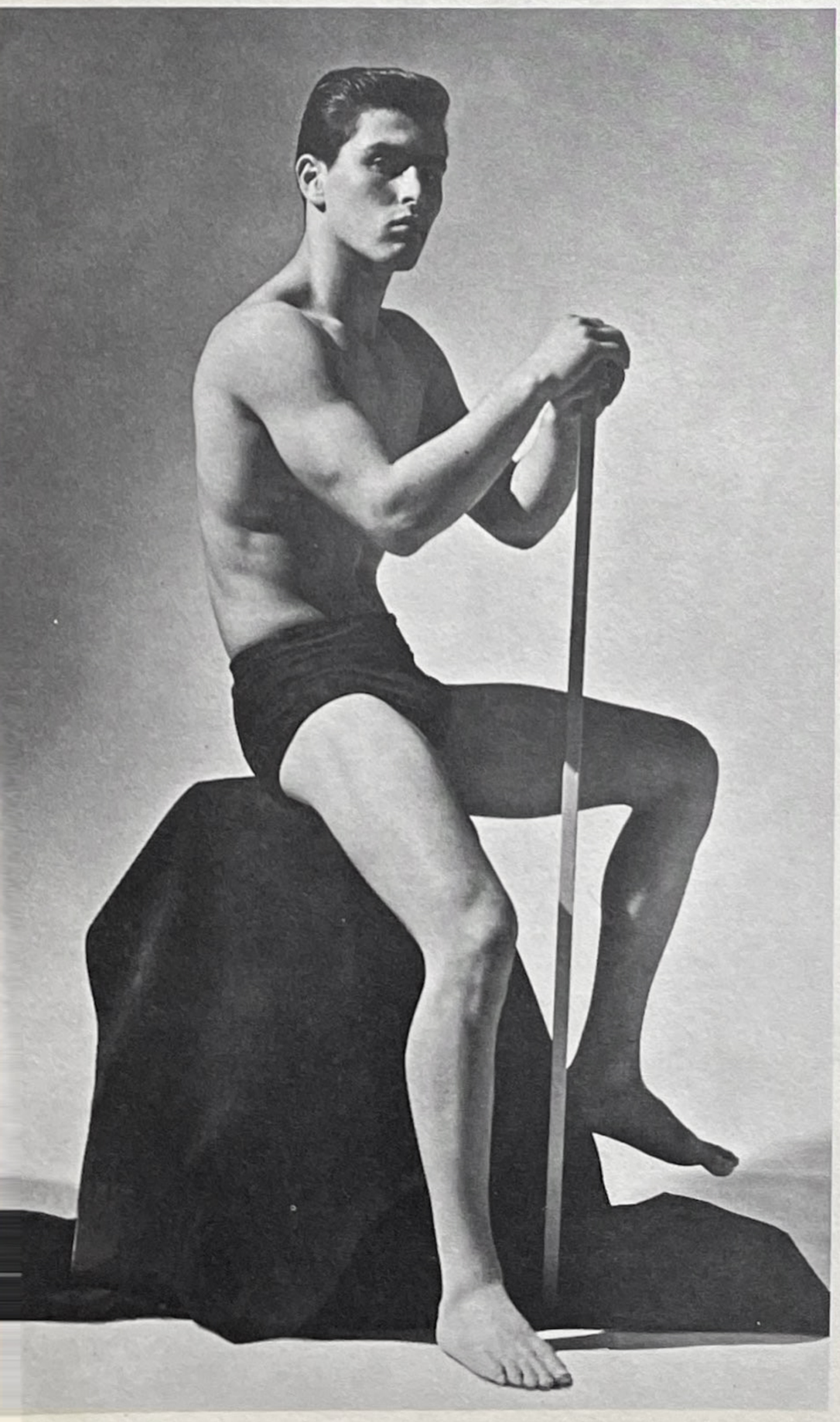
Mail this carton to:
FAMOUS ARTISTS PAINTING COURSE
WESTPORT, CONN. 06880

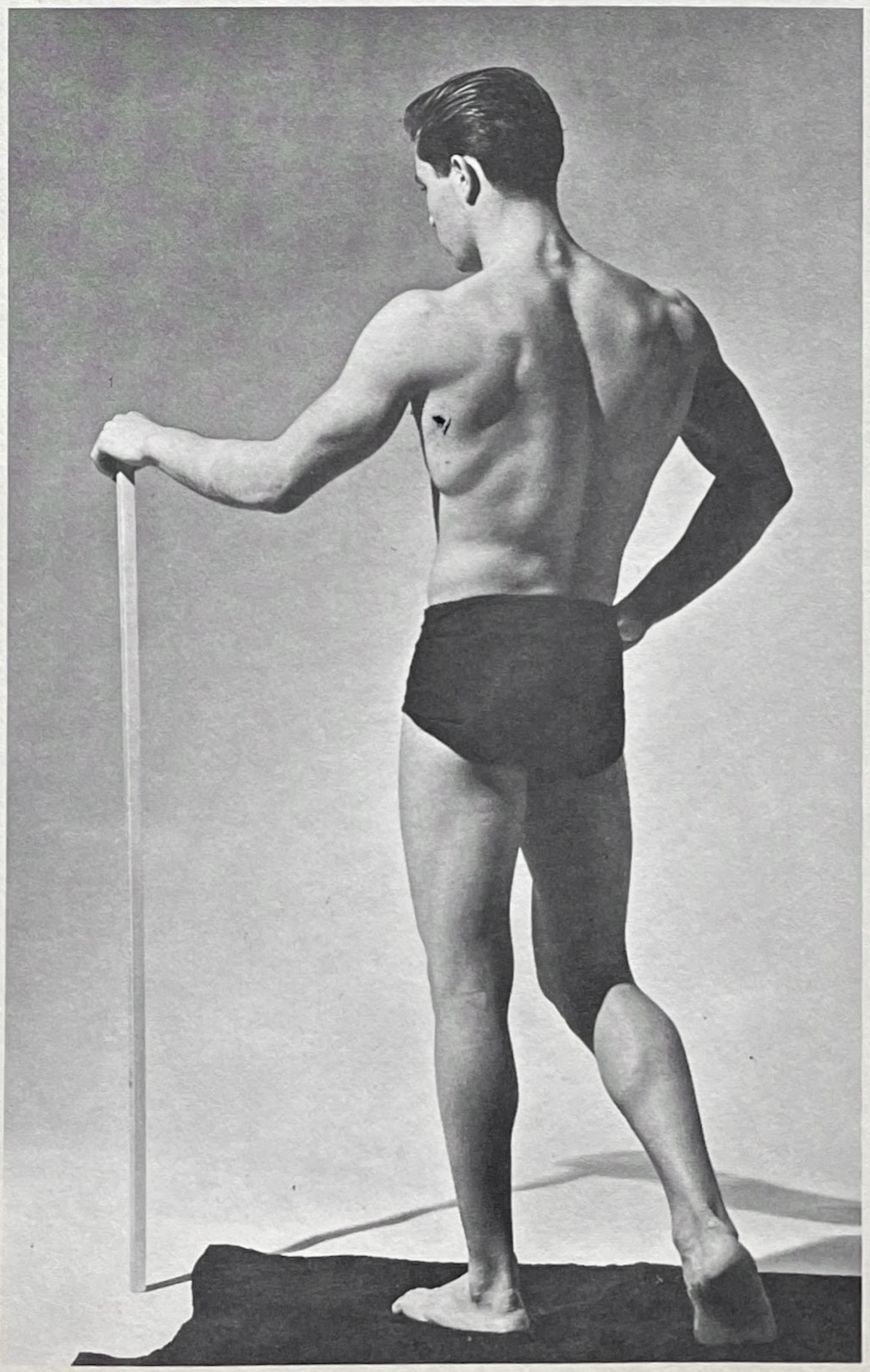
The three pictures of the male figure on this page demonstrate a good approach to drawing and painting the human form.

The most important thing to keep in mind while drawing and painting the figure is that it is a solid form. You start with the model or a photograph, and make a form drawing in which you "draw through" the forms of the arms, legs, torso, etc., to be sure that the figure is solidly constructed. At this stage, check the proportions and foreshortening carefully. In the actual painting, continue this emphasis on the basic forms. Handle the forms as simply as shown in the painting below.

If you decide to work from assignment photos for Assignment 15 or 16, use the photo of the female figure or one of the three on the back of this sheet. Do not work from the others on this page.







Famous Artists
School D-1-P

To: Erma Rogers
68D-02-0107

From: Eddie Chan, Instructor

ASSIGNMENT 15

Your drawings are very good and your work shows sincere effort. On my overlay I've pointed out some things that will help you to draw with greater assurance.

Start your drawing by roughly sketching in the major proportions and action with very light lines. Make adjustments until you achieved the general attitude of your model. Then work over the sketch with heavier lines and draw the basic forms.

Think of each part as a seperate basic form, but be sure to check it's proportions against the rest of the figure.

Notice that the torso is divided into two parts. The movement or angle between these two forms is the key part of the action.

When drawing the ellipses at the end of each form, their shpes should clearly show how much the form is foreshortened.

Your grade is B

Sincerely

Eddie Chan

HOW TO PRACTICE AND PREPARE FOR THIS ASSIGNMENT

We have reduced the figure to a series of simple forms which will make it easy for you to handle. Although some of our teaching may seem elementary, do not slight it or pass it by with a glance and a nod. Every point has been carefully planned to show you, step by step, a professional method of working.

Study the text and each diagram in Section 10. Then, select a number of photographs of figures from magazines or newspapers and make basic figure drawings of them. Begin now to train your eye to judge relative proportions and constantly check the length, width and contour of each form as you draw it in various positions.

Foreshortening is an important part of figure drawing. To get a good grasp of foreshortening, try drawing a variety of active poses like the ones on pages 18 and 19. Study the foreshortening in the forms at the bottom of page 12 and also on page 13. In almost every action of the figure there is some foreshortening.

The surest way to gain confidence in drawing the figure is to draw it as a basic figure, at this stage. Try using figures in photographs and reproductions of paintings as your "models." Analyze these figures carefully by drawing their basic forms. You may find it helpful to do these drawings on tracing paper laid directly over the pictures.

Practice of this kind will give you invaluable experience in observing and "feeling" the solid three-dimensional quality of the human figure so that your drawings and paintings will have more life and conviction. DRAW FROM LIFE EVERY CHANCE YOU GET. Form the habit of constantly observing and sketching the people around you. Your family, your friends, even the people who ride on the bus can provide an inexhaustible supply of models for your sketches and studies. Carry your sketchbook with you--and use it!

After you have made many practice drawings of the human figure in as many attitudes as you can, begin work on your assignment.

Do not send your practice drawings to the School.

THE ASSIGNMENT YOU ARE TO SEND IN FOR CRITICISM

On a sheet of paper no larger than 16 x 20 inches make two basic form figure drawings in pencil. One of the figures should be female and the other male and each should be about 10 inches high. Choose simple poses and do not put in any background. You may work from life or from photographs--either the assignment photographs following this sheet or any others.

Your instructor will be looking for three important things in your drawings:

1. Construction and proportion of the over-all figure.
2. Construction and proportion of the individual body forms.
3. How convincing and solid the drawing appears.

To gain the understanding necessary to use the figure well takes patience and practice--lots of practice. But there is no other way to learn to control form--and the skill you will acquire can be applied to drawing any other subject.

The study and practice procedures outlined above will help you in preparing this assignment. But, more important, they outline a way of working which you should follow for any painting problem involving figures.

Remember--you learn to draw by drawing. Spend at least several weeks making practice drawings before you begin work on this assignment.

"The human figure is the culmination of art."
--Paul Cézanne

(over, please)

MAILING INSTRUCTIONS

After you have done the assignment, letter on the back:

Your name
Student number
Address
Assignment number

While you are awaiting the return of the criticized assignment, go ahead and practice for your next assignment.

Check
before mailing

Your assignment carton should contain:

1 Assignment, no larger than 16 x 20 inches (2 figure drawings)
1 Questionnaire filled out completely
1 Return shipping label filled out completely

Mail this carton to:
FAMOUS ARTISTS PAINTING COURSE
WESTPORT, CONN. 06880

HOW TO PRACTICE AND PREPARE FOR THIS ASSIGNMENT

Read this assignment sheet carefully before you begin to work. Be sure to study and practice thoroughly before you do the assignment you are to send to the School.

Start your preparation by reviewing Section 10. Then, following the study and practice procedures you used for Assignment 15, make many figure drawings.

In addition to your drawings, paint a number of full-color figure studies either from life or photographs. In these studies concentrate on the major color and value relationships--not on details. Stage 2 of the demonstration on page 37 of Section 2 is about how far you should carry these paintings.

Here are a few things to keep in mind in making your pictures:

1. Choose a pose which is simple and uncomplicated.

2. Choose a figure which is well lighted, whether you work from life or a photograph. The photographs with Assignments 15 and 16 are good examples of simple, well-lighted poses. Notice how the simple side lighting creates a strong sense of form.

3. Before you start to paint, make preliminary drawings of your subject, using the basic forms to establish the pose and the solidity of the figure.

4. As you paint, concentrate on the big forms of the body. Don't be too concerned with the features and other small details. You'll work on these in later assignments.

5. Remember to apply the principles of paint application, color and form that you studied earlier.

When you have spent as much time as you can practicing, begin working on your assignment painting.

Do not send your practice work to the School.

THE ASSIGNMENT YOU ARE TO SEND IN FOR CRITICISM

For this assignment you are to paint a study of a single form figure in either oils or water color. You may work from one of the assignment photographs, a photograph of your own or from life.

In a simple three-picture demonstration with the preceding assignment photos we show you how to approach your painting. Notice that the emphasis is on the big solid forms--not on anatomical details.

Make the figure about 13 inches tall. The overall size of the painting is not to exceed 16 x 20 inches. Don't use any background elements--paint the figure against a simple tonal background. Choose a background color and value which will set off the color and value of the figure.

Your instructor will be interested in seeing how well you have applied the principles of:

1. Constructing the figure

2. Proportion

3. Form

4. Color and paint application

* * * * *

The ability to see and control value and form in a figure is one of the artist's most valuable assets.

Remember--take advantage of every opportunity to paint the figure.

"It is not bright colors but good drawing that makes figures beautiful."
--Titian

(over, please)

Assignment 16 (continued)

MAILING INSTRUCTIONS

After you have done the assignment and the paint is thoroughly dry, letter on the back of the picture:

Your name
Student number
Address
Assignment number

While you are awaiting the return of the criticized assignment, go ahead and practice for your next assignment.

Check
before mailing

Your assignment carton should contain:

1 Assignment painting, no larger than 16 x 20 inches
1 Questionnaire filled out completely
1 Return shipping label filled out completely

Mail this carton to:
FAMOUS ARTISTS PAINTING COURSE
WESTPORT, CONN. 06880

HOW TO PRACTICE AND PREPARE FOR THIS ASSIGNMENT

1. Study Section 13 with care. Pay particular attention to pages 4 and 5, which explain the major differences between the simplified basic form figure you studied in Section 10 and the realistic figure whose form is determined by flesh and bone.

As you study the anatomical diagrams and drawings, concentrate on seeing and understanding the realistic form. Note the way this form changes as the muscles contract or relax--as a leg dangles or is bent over--as certain actions make the bone structure more prominent (or less).

2. Study Section 14. The term "figure in action" usually evokes an image of violent motion like that in the El Greco color plate on page 2. However, this is only one of the kinds of movement the artist is interested in. The human figure is seldom so static as to be without movement of some kind. For instance, notice the feeling of movement possessed by the figures on pages 14 and 15 of Section 14 even though they are in essentially "still" poses.

GETTING THE QUALITY OF MOTION AND LIFE IN YOUR FIGURE PAINTINGS IS CHIEFLY A MATTER OF LEARNING TO OBSERVE. Almost everyone you see gives you an opportunity to observe the figure in action. Members of your own family are constantly moving about you and they will provide you with plenty of material for observation and study.

Use your sketchbook and pencil to make many quick sketches like the Daumier clown on page 10. These free and rapid "gesture" drawings should take no more than one or two minutes each and should be done by the dozens. You may want to try different mediums, but most students find a pencil best for quickly recording their impressions. There is no more valuable way to train your eye to search out the essence of any figure action. Remember--don't confuse a free drawing with a careless one.

3. Choose the best of your gesture drawings and from them make more careful studies of the construction of the figure in action.

A good procedure is to lay a piece of tracing paper over the gesture sketch and draw the basic form figure over it. Refine the construction, proportions and foreshortening of the figure. Pages 5-9 of Section 14 discuss the movement each part of the body is capable of, as well as how to draw foreshortened forms (page 7).

In these studies, maintain the same "swing" and rhythm you had in the original gesture drawings. Don't "freeze up" and make the forms rigid or stiff. Look back at pages 24 and 25 of Section 10 to see how several different artists have used the basic form figure to construct their own free interpretation of a solid, expressive figure.

4. Read Section 15 carefully. Here we explain the basic laws of drapery. Study the simple diagrams of the seven basic types of folds on pages 6-9. While drapery never falls in exactly the same position twice, the principles are always the same.

Study the clothing of the people around you to become more familiar with the basic principles of the folds. Keep your pencil and sketchbook busy and make many "gesture" studies of the clothed figure.

As you draw the clothed figure in motion, remember that underneath the clothing is a solid human form. The drapery must emphasize this form--not camouflage it.

Do not send your practice work to the School.

THE ASSIGNMENT YOU ARE TO SEND IN FOR CRITICISM

Make two figure drawings, each in a different action, that show what you have learned about the form, proportion, balance and movement of the figure. Make one figure male, the other female. You may draw both figures on a single sheet of paper about 16 x 20 inches or draw them on separate sheets and mount them on one 16 x 20-inch sheet.

The longest dimension of each drawing should be about 8 or 10 inches. Use a soft pencil (about 3B) and do not draw any background.

"One must keep right on drawing; draw with your eyes when you cannot draw with a pencil...drawing is the probity of art."
--Jean Auguste Dominique Ingres

(over, please)

MAILING INSTRUCTIONS

After you have done the assignment, letter on the back:

Your name
Student number
Address
Assignment number

While you are awaiting the return of the criticized assignment, go ahead and practice for your next assignment.

Check before mailing

Your assignment carton should contain:

2 Assignment drawings

1 Questionnaire filled out completely

1 Return shipping label filled out completely

Mail this carton to:
FAMOUS ARTISTS PAINTING COURSE
WESTPORT, CONN. 06880

HOW TO PRACTICE AND PREPARE FOR THIS ASSIGNMENT

1. Continue to sketch people around you at every opportunity and keep up the practice suggestions we made for Assignment 17.

2. Using the most interesting views or gestures among your pencil sketches as a guide, make some paintings of the figure in various poses. These need not be paintings of violent actions. They can be figures in seated, standing, leaning positions.

Try to keep the directness and spontaneity of your pencil sketches in these sketches done with brush and paint. As you work, think constantly of the gesture and movement.

There's a natural tendency to be less spontaneous with the brush than the pencil--don't let it happen. Sweep in the big shapes and lines that make the action. Try to handle the brush with the same freedom as the pencil. Don't work for a finished effect by carefully painting up to an edge or modeling the form of an arm or leg. If you do this the life and movement of the action will probably be destroyed. More important, you will not be giving yourself a chance to gain confidence in handling a brush so that you can paint boldly and directly.

3. Paint directly from magazine or newspaper photos of the figure in action. With photos as reference you must be even more on your guard against the tendency to tighten up and thereby lose the sense of movement you're trying to create.

Do not send your practice work to the School.

THE ASSIGNMENT YOU ARE TO SEND IN FOR CRITICISM

Make a painting in oil or water color no larger than 16 x 20 inches, of a single clothed figure. Choose one of the three subjects listed below.

A. A painting of a woman dancer, relaxing or resting. The Degas dancers on pages 14 and 15 of Section 14 are good examples. You are not limited to a ballet dancer, and you have almost limitless poses you may use. Don't paint her actually dancing--choose a moment when she is "offstage," and try to express the graceful, flowing rhythms which become a part of a dancer's every activity. Do not copy any of the figures on pages 14 or 15 for this assignment.

B. A painting of a man lifting a heavy box. Here you should concentrate on expressing the weight of the burden and the man's strength.

C. A man or woman bending over to pick up a small object from the floor or ground--an expression of quiet, restrained movement.

Work in full color and place the figure against a simple background. Be sure you choose a background color which sets off the colors and values of the figure.

Your instructor will be most interested to see:

1. If the action of your figure is convincing and lifelike.

2. How well the figure is constructed.

3. How well the clothing helps describe the form and action.

"Don't draw what a thing is, draw what it is doing."
--Kimon Nicolaides

(over, please)

MAILING INSTRUCTIONS

After you have done the assignment and the paint is thoroughly dry, letter on the back of the picture:

Your name
Student number
Address
Assignment number

While you are awaiting the return of the criticized assignment, go ahead and practice for your next assignment.

Check
before mailing

Your assignment carton should contain:

1 Assignment painting, no larger than 16 x 20 inches

1 Questionnaire filled out completely

1 Return shipping label filled out completely

Mail this carton to:
FAMOUS ARTISTS PAINTING COURSE
WESTPORT, CONN. 06880

AN IMPORTANT REMINDER

Every assignment you send to us should show us how much you have learned--how thoroughly you have studied and practiced the subject. Do all the study and exercise work we outline here--read every word of page 15 of Section 10 and pages 2 to 23 of Section 11 through several times--and only then begin to do the assignment.

HOW TO PRACTICE AND PREPARE FOR THIS ASSIGNMENT

The head and features are solid forms. To draw them, it is most important that you use the same form drawing procedure you first learned in Assignment 6. Pay particular attention to page 10 of Section 11. Notice how we have emphasized the idea of drawing the head and the features as forms with three dimensions.

Make a number of drawings from life similar to those on pages 4 through 7.

Carefully observe what happens to the head and features when the head moves or when you view it from different positions. As you draw, ask yourself questions like these:

Have I determined where the center line of the face is? Does the nose look correct or does it appear turned or pushed to one side or the other? How much can I really see of the eyes? Can I see the far eye with the head turned the way it is? Does the nose overlap the eye and hide it so I can only see the eyebrow?

The fact that you know the face has two eyes, two nostrils, two corners of the mouth can hurt your ability to really observe. Remember, you are trying to create the illusion of a head seen from a particular angle. To do this successfully you have to draw what is visible and leave out what isn't.

For example, in drawing the nose from a three-quarter front view, you actually see only one nostril, but because you know there are two you may show the other one or at least part of it. The result is a drawing of a twisted, unconvincing-looking nose.

Make many drawings of the features similar to those you see on pages 12-16. Be sure that you draw these features as solid forms.

The nose and ear are easy to recognize as forms that obviously protrude from the head, but pay attention to the more subtle forms, too. For example, see how the brow overhangs the recessed eye socket. Carefully study the planes and form of the upper and lower lips as well as the form of the face on either side of the mouth, and above and below it. You'll quickly see that the mouth has solid form--it is not just a horizontal line.

You'll find it especially helpful to look at your drawings not as drawings but as if they were real people. Imagine that they're actually persons who pass you on the street. Would they look true to life or not? You'll be surprised how quickly this trick helps you recognize incorrect construction or proportion in your drawings--especially such common faults as a face too big in relation to the skull, a nose or mouth off center, one eye higher than the other, etc. If you really saw such people on the street you'd consider them grotesque and turn around and stare at them in disbelief.

(Naturally, we don't mean to suggest that everyone looks alike--but that within the infinite variety of faces and features there is a normalcy of form and proportion that we recognize and accept.)

Another good way to give your eyes a fresh view of the form of the head and features is to make several drawings from inverted photographs of heads. Looking at a head that is upside down will help you see more clearly the form of the head and the planes of the brow and cheek, jaw and chin, as well as the form of the nose, mouth, eye socket, and ear.

Drawing the head in this position may seem strange, but it makes good sense.

This practice is valuable because it forces you to really look at the forms and gives you a fresh, interesting view of a subject that you tend to take for granted.

When you have completed the study and practice for this assignment you should feel reasonably confident you can draw a solid, convincing head with the features in their proper position and in proportion to the rest of the head.

Do not send your practice work to the School.

(over, please)

Assignment 19 (continued)

THE ASSIGNMENT YOU ARE TO SEND IN FOR CRITICISM

For this assignment, make two pencil drawings of heads. One of these should be a three-quarter front view with no tipping of the head. The second drawing should also be a three-quarter view, but make this head face in the opposite direction to the first one and tip it slightly forward or down. These may be drawings of either men or women.

You may shade these heads to bring out their planes and solid form. Make each head about four or five inches high. Do each drawing on a separate piece of white paper and mount them neatly on a 15 x 20-inch sheet of white paper.

In criticizing your drawings your instructor will be chiefly concerned with these points:

(1) Does the drawing show the head and features as solid forms? (2) Are the proportions good? (3) Are the features placed symmetrically on the head? (4) Is the drawing convincing?

"Drawing is, essentially, the constructing of an object. You are building something, giving your subjective experience a physical identity. Knowing this, you realize that you have to learn the rules of effective construction, which is drawing."

--Stuart Davis

MAILING INSTRUCTIONS

After you have done the assignment, letter on the back:

Your name
Student number
Address
Assignment number

While you are awaiting the return of the criticized assignment, go ahead and practice for your next assignment.

Check
before mailing ✓

Your assignment carton should contain:

2 Pencil drawings of heads

1 Questionnaire filled out completely

1 Return shipping label filled out completely

Mail this carton to:
FAMOUS ARTISTS PAINTING COURSE
WESTPORT, CONN. 06880

Be sure to fill this questionnaire in, cut it out along the dotted lines and send it in with your assignment.

QUESTIONNAIRE FOR ASSIGNMENT 19 --
PORTRAIT PAINTING -- DRAWING HEADS

FAMOUS ARTISTS PAINTING COURSE, INC.
Westport, Connecticut

IMPORTANT: After you finish this assignment, please answer the questions below. Be as specific as you can. This will help your instructor to fit his criticism to your individual requirements. Enclose this questionnaire in the same carton in which you send your assignment for criticism, and mark the carton "First Class Mail Enclosed." You will pay the Parcel Post rate for the carton, plus First Class postage for this questionnaire.

1. What did you find most interesting about making these drawings?.....

.....

.....

2. What is the main problem (if any) that you feel you haven't solved satisfactorily?.....

.....

.....

3. How many practice drawings did you make before doing this assignment?

.....

.....

Mrs.
Miss ..... Student No. .....
Mr. (Please Print)

Street and No. .....

City ..... State ..... Zip .....

HOW TO PRACTICE AND PREPARE FOR THIS ASSIGNMENT

Review pages 2 to 23 of Section 11. Carefully reread the text and study the drawings and diagrams.

Continue to make sketches in pencil similar to those you did for Assignment 19. Make them about 4 or 5 inches high. Shade these heads to emphasize their solid form. Do some of men, some of women.

Draw the head from every angle until you are thoroughly familiar with its form and what this form looks like from various positions.

Next, get someone to pose for you. Light your model from a number of different directions (similar to the various lighting arrangements shown at the top of page 18 of Section 11). Use only one major light source. If you use more than one light you'll create confusing lights and shadows as in the "wrong" examples on page 19.

Make a drawing of the head with each of these lighting arrangements. The important thing to recognize as you study and draw the model is the clear separation between light and shadow planes. Emphasize the pattern of light and shadow by shading your drawings with a soft pencil (2B to 4B).

LIGHTING AND FORM

You will notice that one of the lighting arrangements at the top of page 18 does not create a strong contrast of light and shadow planes on the head. This type of lighting--direct front lighting--is shown in the first picture. Because the range of values is limited (from light to halftone) the tones are more subtle and must be studied carefully.

An excellent example of the difference between direct front lighting and side lighting is shown on pages 20 and 21 of Section 12. Notice how close the values are in the flesh tones of the Renoir head, and how much contrast there is between the light and shadow planes of the head by Cézanne.

At this point in your training we want you to make your drawings and paintings from a model or photo lighted to show a definite pattern of light and shade. This will give a clearer idea of the form of the head. In a later assignment you may find it interesting and challenging to draw the head with direct front lighting.

PAINTING THE HEAD IN OIL

Now you should be ready to paint the head in oil. Do some heads in monochrome (mixtures of black and white oil paint) and some from the same poses in color. Make them 4 or 5 inches high. Concentrate on maintaining the same value relationship between light and dark in the color version as in the black and white. Always remember that you are painting solid form. Be especially careful to avoid outlining the eyes or the lips. Instead, look for and draw the planes that make up these forms.

Do not send your practice work to the School.

THE ASSIGNMENT YOU ARE TO SEND IN FOR CRITICISM

Working from either life or a photo, make two paintings of a head. One should be done with mixtures of black and white oil paint; the other should be a study of the same head done in color. (We recommend oil for this assignment. It allows you to make changes easily. If you do not work in oil, water color--on water-color paper--is acceptable.)

Make these two heads the same size (about 5 inches high). You may do both on one sheet of 16 x 20-inch canvaskin (or 15 x 20-inch water-color paper)--or paint them separately, cut them out, and mount them neatly on a single 16 x 20-inch sheet of canvaskin or light cardboard.

Be sure these pictures are thoroughly dry before you send them in for criticism. If you work from a photo, send it along with your assignment.

In criticizing your assignment your instructor will be concerned primarily with your ability to control value relationships in color.

"How often, looking at my drawings, have I been sorry that I hadn't had the energy to spend half an hour more on them..."
--Jean Baptiste Camille Corot

(over, please)

MAILING INSTRUCTIONS

After you have done the assignment, letter on the back:

Your name
Student number
Address
Assignment number

While you are awaiting the return of the criticized assignment, go ahead and practice for your next assignment.

Check
before mailing

Your assignment carton should contain:

2 Paintings of heads

1 Photo (if you used one)

1 Questionnaire filled out completely

1 Return shipping label filled out completely

Mail this carton to:
FAMOUS ARTISTS PAINTING COURSE
WESTPORT, CONN. 06880

Be sure to fill this questionnaire in, cut it out along the dotted lines and send it in with your assignment.

QUESTIONNAIRE FOR ASSIGNMENT 20 --
PORTRAIT PAINTING -- CONTROLLING VALUE

FAMOUS ARTISTS PAINTING COURSE, INC.
Westport, Connecticut

IMPORTANT: After you finish this assignment, please answer the questions below. Be as specific as you can. This will help your instructor to fit his criticism to your individual requirements. Enclose this questionnaire in the same carton in which you send your assignment for criticism, and mark the carton "First Class Mail Enclosed." You will pay the Parcel Post rate for the carton, plus First Class postage for this questionnaire.

1. What part of this assignment gave you the most satisfaction?.....

.....

.....

2. What is the main problem (if any) that you feel you haven't handled as well as you'd like to?.....

.....

.....

3. How many practice paintings did you make before you did this assignment? .....

.....

.....

Mrs.
Miss ..... Student No. .....
Mr. (Please Print)

Street and No. .....

City ..... State ..... Zip .....

201-051

HOW TO PRACTICE AND PREPARE FOR THIS ASSIGNMENT

So far we've been concentrating on the drawing and painting of the form of the head. Now we're ready to consider how to compose or arrange our subject within the picture area.

Composition can contribute a great deal to the total effect of your portraits. The size of the figure within the area, its placement, the choice of value key--all these can add to the effectiveness of your painting and give genuine clues to the viewer about the characteristics of the subject. (For examples of the use of value key in portraiture, see the high-key painting on page 20 of Section 12 and the low-key one on page 21.)

In your portrait compositions you'll often want to include your subject's hands. So, to prepare for this assignment, read carefully pages 25 through 32 of Section 11 on the hand. Then make some practice drawings and paintings of hands (your own are always available as models). Next, study Section 12, which explains how to compose and paint the portrait.

COMPOSING THE PORTRAIT

Here are some practical exercises and studies which will help you learn to compose your portraits successfully.

1. First of all, make a series of pencil drawings showing various views of the head and shoulders. Make these drawings within an area of about 5 x 7 inches and concentrate primarily on the placement of the head. You'll find that slight adjustments in the placement will very often make the difference between an effective composition and one that doesn't work. Move the figure up and down and from side to side in the picture space. Pay particular attention to pages 7 and 8 of Section 12 and keep in mind the points made on these pages as you place the subject within the area. Also try various value patterns. Page 23 of Section 5 shows you examples.

2. Study Section 10 and make a number of figure drawings following the step-by-step demonstrations shown on pages 20 and 21. Work from life or photos (use the reference photos on pages 22 and 23 of Section 13).

3. You'll find it helpful to look over Section 15 and make some drawings of the clothed figure. These may be done from life or photographs.

4. Study Section 16 on figure composition.

5. Make a number of pencil sketches in which you compose a three-quarter-length figure within your picture area. Make these compositions about 5 x 7 inches.

Here, you are working with the body, arms, and hands as well as the head. Explore the possibilities of various interesting poses. For example, you can have the model pose with hands folded, hand on hip, one or two hands showing, the head turned or tipped. In every case, try to select a characteristic pose that you've noticed in studying your subject.

6. Now make some compositions in which you include the entire figure in both standing and seated positions. Apply the same principles you used for your other exercises.

7. Finally, make several small portrait compositions in oil. Do these in color and make them about 6 x 8 inches. Arrange your subject so that the pose creates an interesting shape within the borders of the picture. Keep the background simple and don't let it distract from your subject.

Do not send this practice work to the School.

THE ASSIGNMENT YOU ARE TO SEND IN FOR CRITICISM

In your practice work you have made three different types of portrait compositions--head and shoulders, three-quarter length, full figure. For this assignment we want you to make two 6 x 8-inch paintings in color, showing two of these three types of compositions.

Remember to arrange your subject effectively within the picture space. And be sure that you carefully consider the values in the painting, and select and paint a background that's appropriate. Your instructor will be checking all of these points when he criticizes your work.

You may find it helpful to paint these two portraits on separate sheets of canvaskin (or water-color paper if you use water

(over, please)

Assignment 21 (continued)

color). When they are dry, cut out the 6 x 8-inch paintings and mount them on a 16 x 20-inch sheet of canvaskin or 15 x 20-inch water-color paper.

"There are no shortcuts. You have to learn about the important principles of art. You have to practice every day. I have been painting for forty years and I'm still learning. Nobody ever finishes learning art."

--Dong Kingman

MAILING INSTRUCTIONS

After you have done the assignment and the paint is thoroughly dry, letter on the back:

Your name
Student number
Address
Assignment number

While you are awaiting the return of the criticized assignment, go ahead and practice for your next assignment.

Check before mailing

Your assignment carton should contain:

2 Portrait compositions in color

1 Questionnaire filled out completely

1 Return shipping label filled out completely

Mail this carton to:
FAMOUS ARTISTS PAINTING COURSE
WESTPORT, CONN. 06880

Be sure to fill this questionnaire in, cut it out along the dotted lines and send it in with your assignment.

QUESTIONNAIRE FOR ASSIGNMENT 21 --
PORTRAIT PAINTING -- COMPOSITION

FAMOUS ARTISTS PAINTING COURSE, INC.

Westport, Connecticut

IMPORTANT: After you finish this assignment, please answer the questions below. Be as specific as you can. This will help your instructor to fit his criticism to your individual requirements. Enclose this questionnaire in the same carton in which you send your assignment for criticism, and mark the carton "First Class Mail Enclosed." You will pay the Parcel Post rate for the carton, plus First Class postage for this questionnaire.

1. Which of these two compositions do you feel is more successful? Why?.....

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2. What is the main problem, if any, that you feel you haven't solved as well as you'd like to?.....

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3. How many practice compositions did you make before doing this assignment?.....

.....

.....

Mrs.
Miss ..... Student No. .....
Mr. (Please Print)

Street and No. .....

City ..... State ..... Zip .....

201-053

HOW TO PRACTICE AND PREPARE FOR THIS ASSIGNMENT

1. In preparation for this assignment we want you to read Section 16 through several times. In this section, we carry picture organization further along and introduce you to the use of the human figure as a compositional element. We show you how to use the figure to help express particular ideas or moods.

A figure in a picture is affected by all the compositional considerations described in Section 5: picture area, depth, line, and value. The figure also adds an emotional factor which you can use to project your idea in a powerful and dramatic way.

With the introduction of the figure into a composition, inanimate objects immediately take on some relation to the figure. They become secondary elements or "props" which may be used to reinforce the composition and the emotional mood established by the figure.

On pages 14 and 15 of Section 16 we demonstrate in very simple terms the basic thinking which should go into relating figures to a pictorial environment.

Notice on page 14 how even the barest minimum of elements--one figure, a dresser, and a mirror--can be arranged in various ways to create pictures which have completely different effects.

Restudy these pages and Robert Fawcett's demonstration which begins on page 18. Then make many small thumbnail compositions containing one or more figures. Look around you to find everyday subjects you can use. A visit to a drugstore, a grocery or the waiting room of a bus or railroad station will provide you with literally hundreds of situations to work with.

Make some on-the-spot quick sketches of the pose and action of your subject--then, at home, begin arranging and rearranging them in thumbnail sketches.

If drawing on the spot is not possible, commit as much of the scene to memory as you can; then, when you return to your studio, make your sketches. The more you try this the more you'll find yourself remembering--your powers of observation will be increased and sharpened.

This is the best way to get ideas for good pictures--through practical firsthand experience. You paint best what you know best.

2. When you have found an idea you feel strongly about painting and have explored the compositional possibilities in sketch form, make careful studies of the individual figures, using the basic figure forms and the information you learned from Sections 10, 12 and 13. The drawings on pages 19 and 20 of Section 16 are good examples of preliminary figure studies. Notice that these are not intended to be "finished" drawings--their purpose is to explore the pose and help the artist become familiar with the problems of construction so that he can approach the painting with more confidence and sureness.

With this kind of preliminary planning to help, you are ready to begin a practice figure painting. From here on the procedure is similar to the one you followed in previous assignments, so you should feel right at home with it.

When you have made many practice figure composition drawings and paintings, start your preliminary compositions for your actual assignment painting.

Do not send this practice work to the School.

THE ASSIGNMENT YOU ARE TO SEND IN FOR CRITICISM

For this assignment you are to make a painting containing one or more figures in a simple setting. Make the painting no larger than 16 x 20 inches and work in full color, using either oils or water color.

Along with your assignment painting we want you to send two of the preliminary studies you do in preparation for it. We suggest that you make these about 5 1/2 x 7 inches. Send the first sketch you make of your assignment composition and the final sketch you make just before you begin painting. Don't make finished little pictures. We will be looking for your "thinking" and planning at this stage, and your sketches should reflect

(over, please)

your over-all concept of the picture. Study the small black and white compositional sketch beneath the Renoir painting on page 2.

Be sure your sketches have a good value pattern. Note how effective value makes the compositions by Daumier on page 4 and Fantin-Latour on page 5.

You may decide to design your picture so that the figures dominate the setting, or you may decide to design your painting so that the figures are subordinated to their surroundings. In either case, choose a subject with which you are familiar.

In addition to evaluating your understanding of all you have studied thus far about color, form and paint handling, your instructor will be concerned mainly with two points:

1. How well you have composed the picture.

2. The form and action of the figures.

"I am never in a hurry to reach details. First and above all I am interested in the large masses and the general character of a picture; when these are well established, then I try for subtleties of form and color. I rework the picture constantly and freely."
--Jean Baptiste Camille Corot

MAILING INSTRUCTIONS

After you have done the assignment and the paint is thoroughly dry, letter on the back of the painting and the preliminary studies:

Your name
Student number
Address
Assignment number

While you are awaiting the return of the criticized assignment, go ahead and practice for your next assignment.

Check
before mailing ✓

Your assignment carton should contain:

2 Preliminary study sketches
1 Assignment painting, no larger than 16 x 20 inches
1 Questionnaire filled out completely
1 Return shipping label filled out completely

Mail this carton to:
FAMOUS ARTISTS PAINTING COURSE
WESTPORT, CONN. 06880

Be sure to fill this questionnaire in, cut it out along the dotted lines and send it in with your assignment.

QUESTIONNAIRE FOR ASSIGNMENT 22 -- FIGURE COMPOSITION

FAMOUS ARTISTS PAINTING COURSE, INC.

Westport, Connecticut

IMPORTANT: After you finish this assignment, please answer the questions below. Be as specific as you can. This will help your instructor to fit his criticism to your individual requirements. Enclose this questionnaire in the same carton in which you send your assignment for criticism, and mark the carton "First Class Mail Enclosed." You will pay the Parcel Post rate for the carton, plus First Class postage for this questionnaire.

1. What is the center of interest in your painting? .....

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2. What did you enjoy most in painting this figure composition? .....

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3. Which of the following gave you the most difficulty? Why?
   ☐ Getting an idea ☐ Composing the picture ☐ Painting procedure

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4. How many practice paintings did you make before beginning your assignment painting? .....

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Miss ..... Student No. .....
Mr. (Please Print)

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City ..... State ..... Zip .....

HOW TO PRACTICE AND PREPARE FOR THIS ASSIGNMENT

First of all, read the text of Section 17 through several times until you feel confident that you understand these points:

1. The structural comparison between man and animals.

2. The structural characteristics and proportions of the four basic types of animals--horse, dog, cat and cow.

3. The characteristics of other animals in each of these main groups. For example, the weasel, goat, fox, buffalo, etc.

4. The basic structure and action of the bird.

In order to understand these points fully, you'll do well to actually copy the drawings in the text. As you draw, be aware that you are drawing an animal in a certain action, not merely copying pencil lines in someone else's drawing. Working this way, you'll absorb the information in the section much better than you would by simply reading the text and looking at the drawings.

Because the four basic animal types differ so completely, it is just as important to study characteristic poses and mannerisms as it is to get the physical structure and proportions correct. You can do this best through observation of the actual animals. You'll find cats and dogs to study close at hand.

Western programs on television will show you horses in action. Real-life adventure or travel programs frequently contain good action shots of animals of all types. If you visit a farm or zoo, be sure to take along your sketch pad. In addition, many magazines and newspapers have excellent photographs and illustrations of animals.

Besides observing and sketching animals, give some thought to how you can use them most effectively in pictures. Pages 37 to 40 show you how fine artists have used the characteristic structure or action of various animals as a basis for creating compositions with a strong sense of drama, rhythm, mood or stylized design.

Study reproductions of animal paintings in books or magazines and try to visit galleries or museums that contain animal paintings.

Do not send your practice work to the School.

THE ASSIGNMENT YOU ARE TO SEND IN FOR CRITICISM

Your assignment is to paint a picture of an animal in an appropriate setting.

You may use your own pet as a subject or base your painting on drawings you have made of other animals at zoos, farms or in the animals' natural habitat.

You may also base your painting on photographs of animals. If you do work from photos, send them in with your assignment--it will help us in judging how well you used your reference material.

You'll do a better job with your painting if you first make a careful drawing in which you establish the correct structure, proportion and action of the animal--as well as the over-all design of the picture.

Your painting may be done in either oil or water color. Your picture should be no larger than 16 x 20 inches.

In criticizing your painting, your instructor will be chiefly concerned with these points:

1. Your understanding and drawing of the basic structure of the animal's body.

2. Your observation of the action of the animal.

3. The effectiveness of your picture as a whole.

"Clench your fist and bear down on it with the other hand. That solidness, that bulk, must be created on the canvas."

--John Sloan

(over, please)

Assignment 23 (continued)

MAILING INSTRUCTIONS

After you have done the assignment and the paint is thoroughly dry, letter on the back of the picture:

Your name
Student number
Address
Assignment number

While you are awaiting the return of the criticized assignment, go ahead and practice for your next assignment.

Check
before mailing

Your assignment carton should contain:

1 Assignment painting, no larger than 16 x 20 inches

1 Questionnaire filled out completely

1 Return shipping label filled out completely

Mail this carton to:
FAMOUS ARTISTS PAINTING COURSE
WESTPORT, CONN. 06880

Be sure to fill this questionnaire in, cut it out along the dotted lines and send it in with your assignment.

QUESTIONNAIRE FOR ASSIGNMENT 23 -- ANIMAL DRAWING

FAMOUS ARTISTS PAINTING COURSE, INC.

Westport, Connecticut

IMPORTANT: After you finish this assignment, please answer the questions below. Be as specific as you can. This will help your instructor to fit his criticism to your individual requirements. Enclose this questionnaire in the same carton in which you send your assignment for criticism, and mark the carton "First Class Mail Enclosed." You will pay the Parcel Post rate for the carton, plus First Class postage for this questionnaire.

1. What did you enjoy most about making this painting? .....

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2. What gave you the most difficulty? .....

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3. How much time did you spend practicing before you began your assignment composition? .....

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Mrs.
Miss ..... Student No. .....
Mr. (Please Print)

Street and No. .....

City ..... State ..... Zip .....

HOW TO PRACTICE AND PREPARE FOR THIS ASSIGNMENT

The best way to study and practice for this final painting assignment is to take all the time you have at your disposal to restudy and review what your instructors have had to say about your work in all of the preceding assignments.

And, of course, as we have said many times--you learn to paint by painting. Practice the subjects your instructors have told you that you are weak in. Strive to improve and capitalize on the good things they have pointed out and, above all, paint--paint--paint.

WHAT YOU ARE TO PAINT FOR THIS ASSIGNMENT

This assignment offers you the chance to demonstrate your skill in any kind of painting or type of subject matter that interests you most.

For your subject you have free choice. Paint something that you deeply want to paint--a subject that has real meaning for you. It may be a figure, a landscape, a still life--or any other subject that attracts and affects you profoundly. Make your painting no larger than 16 x 20 inches.

Your instructor will approach your painting as if it were hanging on the wall of a gallery. His criticism will be based on everything we have tried to teach you throughout your Course. For this "Graduation Assignment," the criticism will not be just from instructor to student. Rather it will be from colleague to colleague--artist to artist.

"Find out what you like if you can. Find out what is really important to you. Then sing your song. You will have something to sing about and your whole heart will be in the singing."

--Robert Henri

MAILING INSTRUCTIONS

After you have done the assignment and the paint is thoroughly dry, letter on the back of the picture:

Your name
Student number
Address
Assignment number

Check before mailing ✓

Your assignment carton should contain:

1 Assignment painting, no larger than 16 x 20 inches
1 Questionnaire filled out completely
1 Return shipping label filled out completely

Mail this carton to:
FAMOUS ARTISTS PAINTING COURSE
WESTPORT, CONN. 06880

Be sure to fill this questionnaire in, cut it out along the dotted lines and send it in with your assignment.

QUESTIONNAIRE FOR ASSIGNMENT 24 -- GRADUATION ASSIGNMENT

FAMOUS ARTISTS PAINTING COURSE, INC.

Westport, Connecticut

IMPORTANT: After you finish this assignment, please answer the questions below. Be as specific as you can. This will help your instructor to fit his criticism to your individual requirements. Enclose this questionnaire in the same carton in which you send your assignment for criticism, and mark the carton "First Class Mail Enclosed." You will pay the Parcel Post rate for the carton, plus First Class postage for this questionnaire.

1. What did you enjoy most about making the painting? .....

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2. What gave you the most difficulty? .....

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3. Tell us a little about your final painting. For instance:
   What inspired you to paint it?
   Why is the subject important to you?
   What are the feelings or emotions you want to communicate to your viewers?

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Mrs.
Miss ..... Student No. .....
Mr. (Please Print)

Street and No. .....

City ..... State ..... Zip .....